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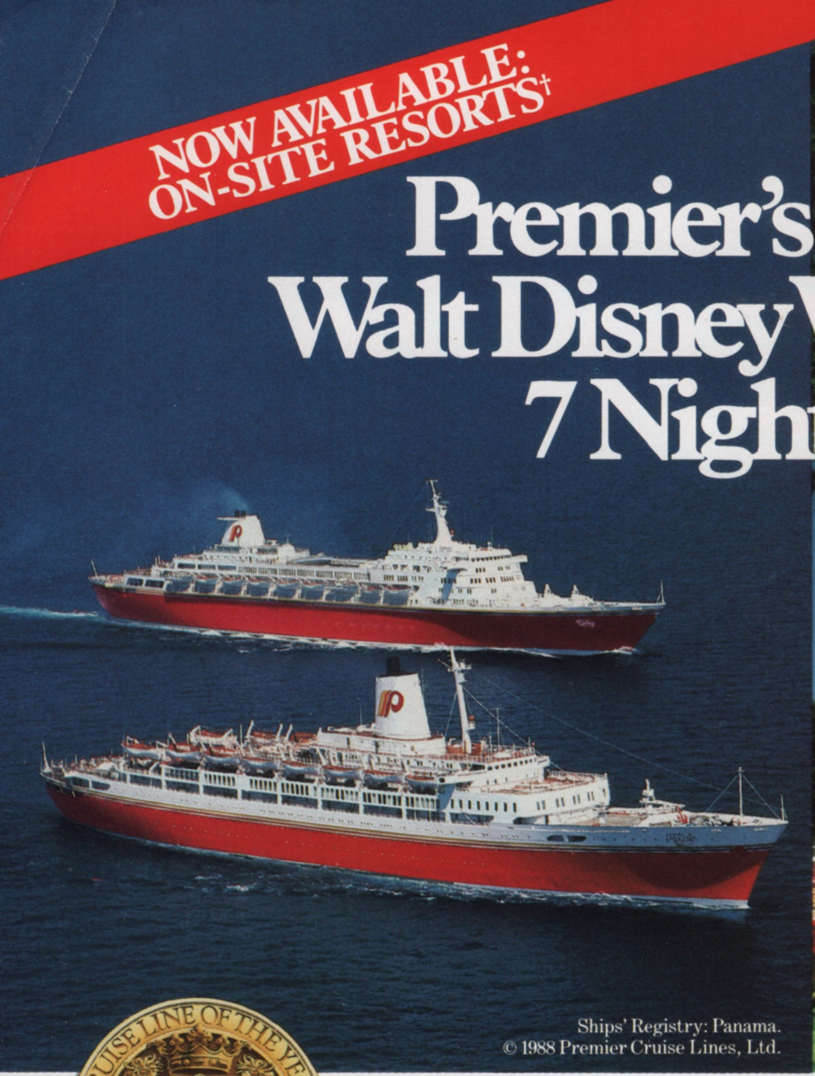

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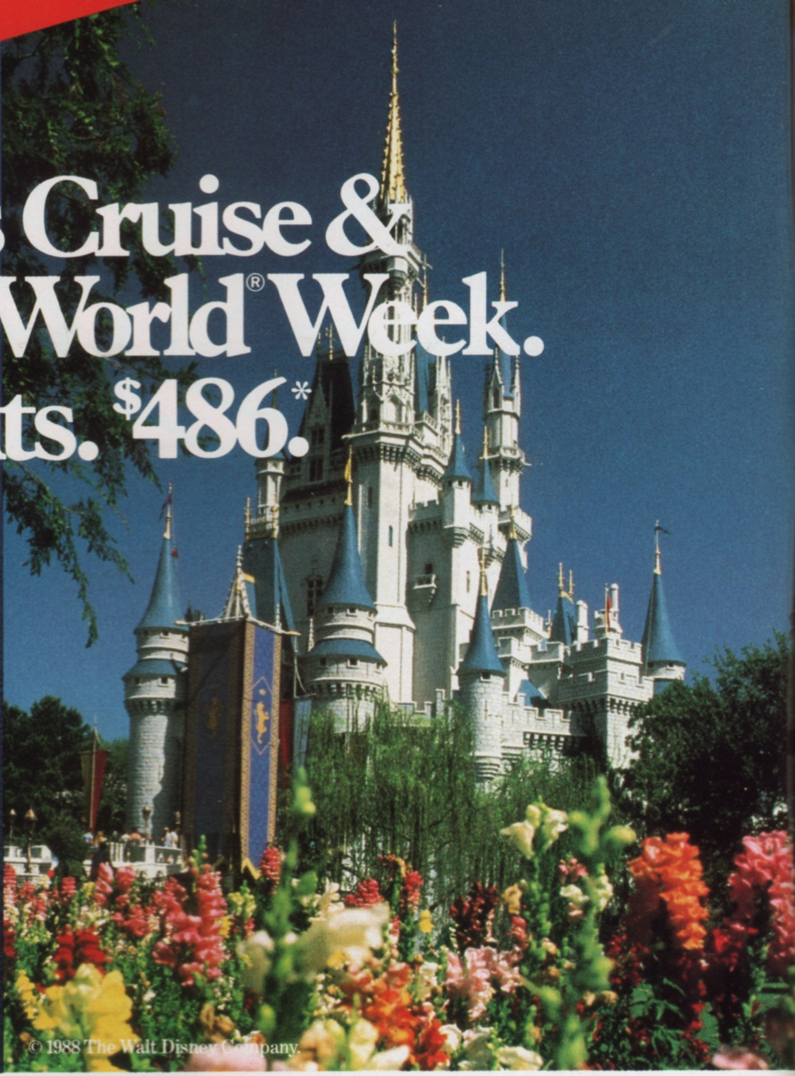

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ON THE COVER: *Cindy Williams joins the celebration in Mickey's Birthdayland at Walt Disney World. Photography by Gary Krueger.*

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EDITOR'S NOTES

Fall in!—for a bountiful harvest of Disney news! Of course, the really big news is the ongoing celebration of Mickey's 60th Birthday.

The subject of our cover story, Cindy Williams, was on hand last June when Walt Disney World dedicated Mickey's Birthdayland in the Magic Kingdom. Writer Leonard Shannon, formerly consulting editor for *DISNEY NEWS*, caught up with Cindy at home, and gives you an update on this busy, talented actress, wife and mother, in **Cindy in Birthdayland.**

Continuing the Mickey theme, Dawn and Max Navarro took time out from **Recess** and **Disney Art of Gardening** to follow the Birthday Mouse up, up, and away. They were so impressed with Mickey's newest hot air balloon, that they felt compelled to capture the whole fleet of Disney's airborn ambassadors in their **Flights of Fantasy.**

And way out in Iowa, Mickey's growing more ears than he knows what to do with—on six and a half million corn plants, planted in the shape of his profile. Find out who was behind this giant portrait—from concept to execution—in **Mickey's Home on the Range.**

Moving on to other Disney subjects...

If you've always wanted to know how those battling critics, Gene Siskel and Roger Ebert *really* feel about each other, be sure to read **Critical Appeal.** Writer Angela DeCarlo, recently transplanted from the duo's Chicago to Southern California, found that what you see is really just about the way it is!

Walt Disney Pictures has an exciting new film, combining animated characters with live actors in a sophisticated, forties-style murder mystery. So writer Bob Laubacher decided to go behind the scenes and find out exactly who would be **Taking the Rap for Roger Rabbit.**

There's an exciting new project going on at Walt Disney World—a project designed to benefit handicapped persons throughout the United States. As Art Gardner reports, Discovery Island has become the home of twenty capuchin monkeys which will produce offspring capable of being trained as **Helping Hands** for quadriplegics.

When Lisa Carrol heard that Disneyland was adding a seafood restaurant in Frontierland, she **Set Sail for Fowler's Harbor** to find out more about this secluded locale and, particularly, about the man for whom it was named.

Craig Hodgkins is a writer who also works as an Attractions Host at Disneyland. He wondered what it was like when Walt Disney would come into the Park. So, **Dick May** told him about Disneyland in the early days, when it was Walt's **Labor of Love.**

It's time to put the hot days of summer behind us, and join the fall feast of *DISNEY NEWS.*

Max Navarro, photographer

Dawn Navarro, writer

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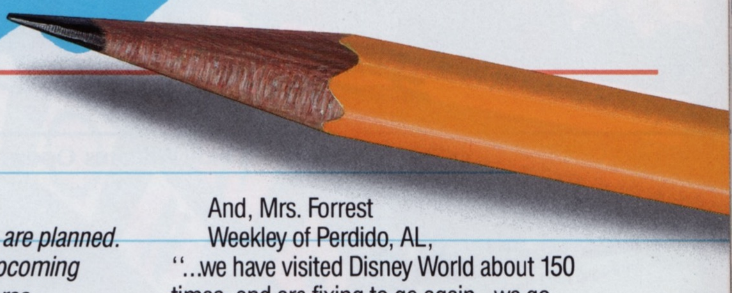
TO THE Editor



Thank you for informing me about the Disney Store at Pier 39, San Francisco. I visited it, and *it is great*! I bought two statuettes, a T-shirt and other memorabilia. As the store expands, please stock more books such as *The Art of Walt Disney* and *Disney Animation—Illusion of Life*. Thanks for a super store!

Scott Sweeney
Concord, CA

The first three Disney Stores proved so popular that several more have opened across the country—and more are planned. Watch DISNEY NEWS for an upcoming story on these exciting new stores.

I just love reading the *DISNEY NEWS*.

I fancy myself as "Disney's biggest fan" and just returned from one-of-many visits to Walt Disney World with my Mom. We both "come alive" when we enjoy each other at Walt Disney World.

I am enclosing a picture of my Mom (Selma Morrison of Oviedo, FL). One look at her face says it all: *pure joy*!

Dick Syatt
Sudbury, MA

Selma Morrison and friend

The Race is On! David Ortiz's report on his 100th official visit to Walt Disney World (Letters, Winter 1987), elicited quite a response from our readers. Among them Brian Borruso of Howard Beach, NY, who reports "...we (my family) have visited Walt Disney World at least six times a year for the last 14 years...also, my parents have been going to both Parks (Disneyland and Walt Disney World) before I was even born. They even went to Disneyland on their honeymoon."

And, Mrs. Forrest Weekley of Perdido, AL, "...we have visited Disney World about 150 times, and are fixing to go again...we go about two or three times every year. We love to go and would go more often if possible. I forget all cares and problems and just enjoy myself."

I'd like to congratulate your entire staff for producing such a beautiful magazine! As a lifelong Disneyophile, I look forward to every issue.

I'd like to make a suggestion for a future article...I had read that all the hosts and hostesses in World Showcase were actual natives of the countries they were representing, but I was never sure how the Disney folks were able to handle the logistics of bringing in such a diverse group of people. So I put my query to (a) hostess at the Mexico pavilion...She told me that most of the international World Showcase staff live together in dormitories right on the Walt Disney World grounds...I would love to read more about how the World Showcase international host and hostess program works!

Brett Bobley
Chicago, IL

The World Fellowship Program which was developed specifically to house and train our international hosts and hostesses is a fascinating story and will make an interesting article for DISNEY NEWS. Thank you for suggesting it!

To Our Readers:

We love to hear from you, but to be sure that your letters don't get mixed up with our other correspondence, please address them to:

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CINDY IN Birthdayland

Cindy Williams Opens Walt Disney World's Newest Attraction

Everyone's flocking to Walt Disney World this year to celebrate Mickey's 60th Birthday in his very own Birthdayland. Last June, as a recent addition to the Disney family, Cindy Williams—along with her own family—was invited to kick off the celebration and lead the way into Mickey's Birthdayland. Why don't you come along?

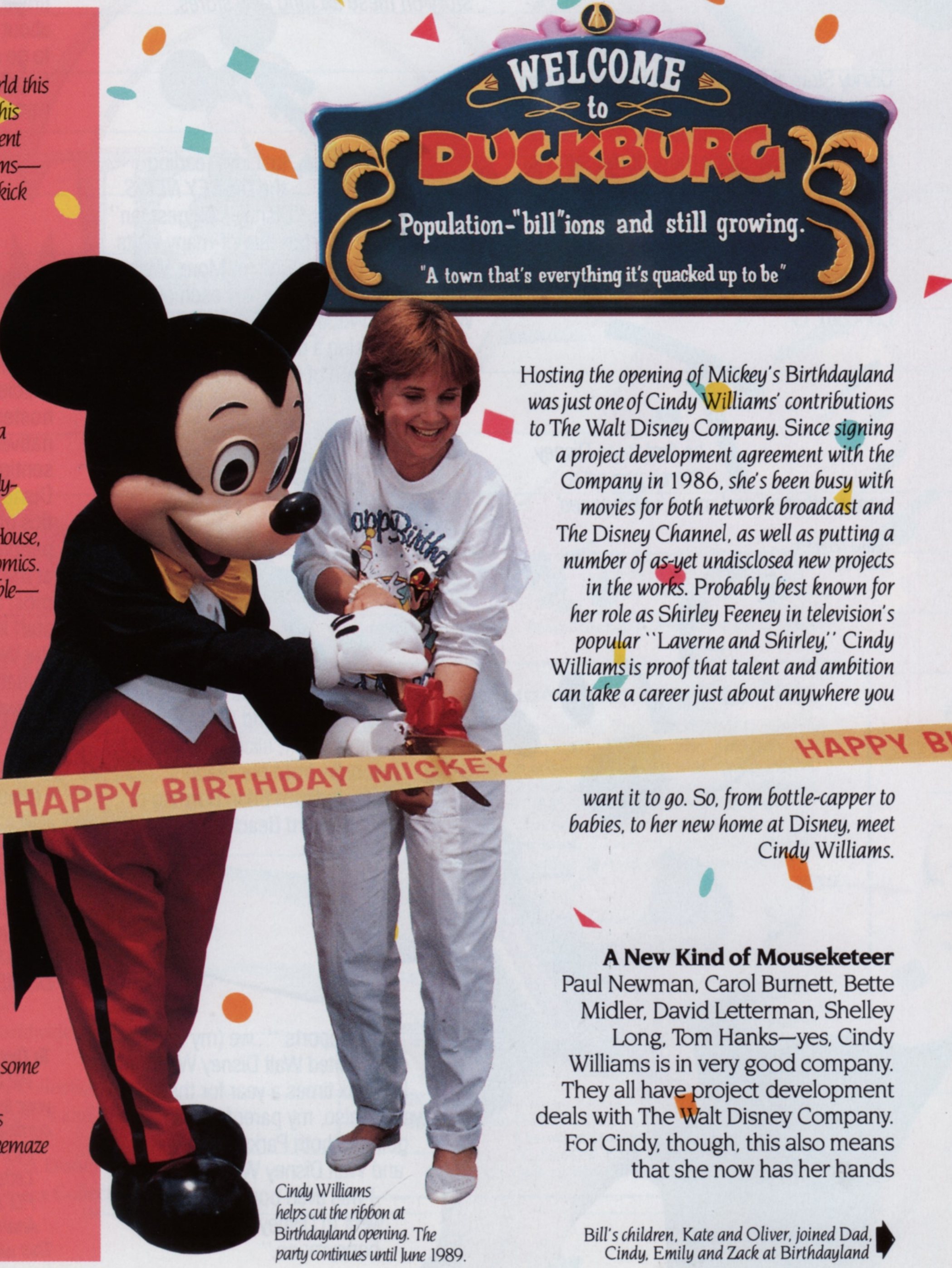
We'll start by boarding Mickey's Birthday Express, an old-fashioned steam engine built in 1928—the same year Mickey became a star in "Steamboat Willie." As we pull into the new train station in Mickey's Birthdayland, we're greeted by a 65-foot-tall, red, white and blue inflatable Mickey Mouse towering over a town of candy-striped rooftops.

Adjacent to the train station is Mickey's House, just as you remember it from the Sunday comics. Parked in front is Mickey's snappy convertible—balloon tires and all!

On entering the house, we find ourselves reliving Mickey's life in his Memory Room where cartoons and videos portray his 60 years in "show biz." Then it's on to Minnie's Kitchen where we help Donald, Goofy, Chip and Dale cook up fun while baking Mickey's birthday cake. In the Party Room, we gather 'round the cake to help Mickey blow out the candles, and do a little singing and dancing with the "birthday mouse."

For children, Mickey's Birthdayland has some especially exciting activities, including Old MacDonald Duck's Petting Farm, Mickey's Playground, Mousercising, and a Mousekemaze of topiary shrubs and trees.

Birthdayland photography, Gary Krueger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"A town that's everything it's quacked up to be"
ICKEY
HAPPY BIRTHDAY MICKEY
HAPPY BIRTH

Cindy Williams helps cut the ribbon at Birthdayland opening. The party continues until June 1989.

Hosting the opening of Mickey's Birthdayland was just one of Cindy Williams' contributions to The Walt Disney Company. Since signing a project development agreement with the Company in 1986, she's been busy with movies for both network broadcast and The Disney Channel, as well as putting a number of as-yet undisclosed new projects in the works. Probably best known for her role as Shirley Feeney in television's popular ``Laverne and Shirley,'' Cindy Williams is proof that talent and ambition can take a career just about anywhere you want it to go. So, from bottle-capper to babies, to her new home at Disney, meet Cindy Williams.

A New Kind of Mouseketeer

Paul Newman, Carol Burnett, Bette Midler, David Letterman, Shelley Long, Tom Hanks—yes, Cindy Williams is in very good company. They all have project development deals with The Walt Disney Company. For Cindy, though, this also means that she now has her hands

Bill's children, Kate and Oliver, joined Dad, Cindy, Emily and Zack at Birthdayland ➡

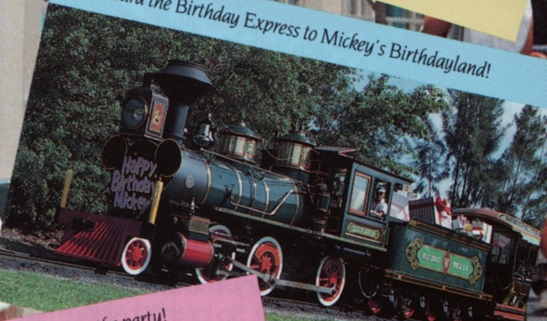
MICKEY'S
BIRTHDAYLAND
STATION
Happy Birthday
1928-1988
Mickey
Mickey's 60th Birthday 1988

In Mickey's Kitchen everyone joins in a resounding chorus of "Happy Birthday!"

Mickey's Train Station in Duckburg is all decked out for a year-long celebration

A 65-foot-tall Mickey greets new arrivals to Birthdayland

All aboard the Birthday Express to Mickey's Birthdayland!


Happy Birthday Mickey

Come join the party!

Cindy wants Mickey to take her for a spin

Mickey shows off his home town to the Hudsons

full juggling marriage, motherhood and a relentlessly demanding career.

"It's a myth that one person can do everything, but it's also a myth that one cannot," she says. "The truth lies somewhere in between."

Sipping coffee in the library of the spacious, ocean-view Cape Cod Victorian home that her husband, actor Bill Hudson, built 12 years ago, Cindy takes an hour from her busy schedule to define her life at present. Emily, their six-year-old daughter, is in school. Zachary, two-and-a-half, is napping in an adjoining bedroom.

"My husband and my children are my priority," she says, "My career is secondary to them. There's no harder work than parenting. This is not something they tell you about when they hand you that baby at the hospital, or when you think about and romanticize about having a child. I'm fortunate enough to have help, but when nip comes to tuck, it's Mama who does it all—or most of it. But I really wouldn't want it any other way." Then, after saying that, Cindy smiles. "Although it *would* be nice to have more time to concentrate on my work. I think every parent feels this way. It goes with the territory. The trick is to strike a happy balance. So far that balance has somehow eluded me."

Among Cindy's projects for Disney is a proposed TV comedy series involving a divorced mother and her 12-year-old son. She's a switchboard operator transplanted from the midwest to Hollywood, who dreams of becoming an actress or writer. Her best friend works at the switchboard too.

"I love those dynamics," Cindy says. "When Penny (Marshall) and I were doing 'Laverne and Shirley,' I always felt our success as a team stemmed from our backgrounds; mine from the Valley, hers from the Bronx. We were much alike, yet extremely opposite. There's humor in that, and I can deal with characters on that kind of level. As Dr. Suess says, 'We can have fun that is funny.'"

It was the eight-and-a-half year run of "Laverne and Shirley" on network TV that rocketed Cindy to stardom. She and Penny Marshall played slightly nutty roommates toiling on the assembly line of a brewery in Milwaukee. The show and the characters were spinoffs from "Happy Days," starring Ron Howard and Henry Winkler. Within 24 hours of the first episode, Cindy and Penny were two of the most recognizable actresses in America.

"The overnight ratings came in and we were number one! I couldn't believe it," Cindy says. A Paramount TV production under the stewardship of Michael Eisner, "Laverne and Shirley" stayed in the top five for almost the entire length of its run, and during that time the life and labors of Cindy Williams changed dramatically.

"It was culture shock," she says. "One month I was borrowing rent money from my mother. The next month I was in a position to take care of her for the rest of her life—a very lucky position that I am very thankful for."

Along with fame and fortune, Cindy remembers, came the problems. "Basically I just lived at the studio. My house became a giant locker room with a bed in it. I tried to clean the place and run my errands on weekends. It was fun for a while, seeing if I could keep up with it all, but eventually 'Old Mr. Fatigue' caught up with me and I had to get someone to help me out. After a few years of people helping me out at home, and people helping me out at the studio, I atrophied. I forgot how to take care of myself on an everyday level. I forgot how to iron a shirt; I forgot how to run the washer and dryer. Eventually it came back to me, (though I still forget to clean the filter in the dryer). In retrospect that was a small price to pay for the blessings my work brought me, yet at the time it seemed like a real roller coaster ride."

A valley girl before there were "Valley girls," Cindy was born in Van Nuys, California. She had acting ambitions from the word go, but neither of her parents offered much encouragement. "They felt that aspiring to be an actress was like aspiring to become a professional gambler," Cindy says. "They would rather have seen me become a secretary or a nurse. I didn't have the aptitude to become either."

After appearing in high school plays at Birmingham High, she enrolled as a Theatre Arts major at Los Angeles City College. She also moved into a rooming house nearby where she encountered "derelicts, winos, and strange men with poodles."

To make ends meet, Cindy worked

In "Help Wanted: Kids," Cindy and Bill "rented" Chad Allen and Hillary Wolf

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nights at odd jobs, including a stint on the graveyard shift at a pancake house. "They served six different kinds of syrup there. My shoes never did stop sticking to the floor," she says. "I was kind of a hippie back then, and I thought it was a wonderful time in my life. I wouldn't swap those three years for anything!"

Cindy's first break came when she answered an ad from a drama school which required the applicants to be from substandard income levels. "I felt I qualified," she says, "but the interviewer told me I wasn't poor enough. He was impressed with my credits, though, and referred me to Producers Fred Ross and Garry Marshall. They were really the ones who got me started. This was before Garry created 'Happy Days' and 'Laverne and Shirley'— but that would be another story." Ross and Marshall helped get Cindy small parts on three episodes of "Room 222," and before long she was on her way to stardom with major roles in top productions like "Travels with My Aunt," "American Graffiti," "The Conversation," and "More American Graffiti."

Cindy's tenure in "Laverne and Shirley" ended in 1982 when, after marrying Bill Hudson, she left the series to have their baby. Two and a half years later she returned to prime-time television in "Joanna," a comedy pilot for ABC.

The pilot failed to fly, but it did remind Michael Eisner, who had left Paramount to head Disney, that Cindy Williams was back in business. He brought her to the studio for leads in two Disney Sunday Movies, "The Leftovers" and "Help Wanted: Kids" (co-starring Bill Hudson), and a Disney Channel premiere film, "Save the Dog!" Apart from Cindy's exclusive development contract with The Walt Disney Company, she is free to work elsewhere, and soon will be seen in Vestron Pictures' "The Hunchback of UCLA," a college comedy in which she plays a linguistics teacher to a hunchback who lives in the bell tower on campus.

Between running a household—which includes one husband, two children, two dogs, eight cats ("but no rats"), an assistant, a housekeeper and an *au pair* girl—and a career which often involves producing and script writing as well as acting ("I'm like a chef. I can't keep my hands out of the pot."), Cindy has little time to herself. But she keeps hoping.

"I'm a night person. I love the nighttime. But now I'm up at the time I used to go to bed.

"I wake up before the alarm goes off to see how much more time I have to sleep, so that's about 6:30. I get my daughter up, we fight about what she's going to wear, I get her dressed, get her breakfast, make sure the lunch is made, and Dad drives her off to school. Zack's up, I get him dressed, we watch 'Sesame Street' together. Then I may go to the studio and try to get some work done. I used to try to work at home, but anyone who has two small children and a career knows that the operative phrase here is 'No way, Jose!'

"When I'm driving home in the evening, the same scenario always runs through my head: I'll get home, go upstairs, soak in the tub, get on my nightclothes, slip into bed, turn on the light and read.

"As I pull into the driveway, this voice inside me suddenly screams, 'Are you crazy? *There are children in that house*!' Sure enough, I open the door, they hear it creak, they yell, 'MAMA!' and the curtain falls on my little fantasy play.

"So, we have dinner, I bathe them, we read Dr. Suess, and I put them to bed. Then I have a little while to talk to my husband, and I fall asleep with my mascara on. But, you know what? I wouldn't have it any other way."

As her Disney television projects progress, it occurs to Cindy that one or another of them might turn into a full-fledged series. She ponders this thought for a moment. "Hmmm. All right, well at least there'd be structure again, and on weekends I'll be home with my family. On Saturdays we'll all do something fun, like horseback riding. On Sundays we'll go to the museum." Then she pauses. "What am I saying? What if I atrophy again? What if I forget what a museum is??"

Right now, that seems to be a rhetorical question. Remembering the pitfalls of all work and no play, Cindy is determined to avoid that trap forever. She finds time for frequent family outings, "and when we had the chance to visit Walt Disney World, I grabbed it. None of us had ever been there, and it was something we were all excited about."

"We arrived for the opening of Mickey's Birthdayland. Zack and Emily had the time of their lives helping Goofy and Chip and Dale bake a birthday cake for Mickey right in Minnie's kitchen!

"And, we got to see some of the new attractions too, like Pleasure Island, Norway, the DISNEY-MGM Studio, Typhoon Lagoon. The kids are still talking about it!"

Cindy and her "Save the Dog" co-star

Cindy's love and concern for children extends beyond her own brood. "I don't have tunnel vision with my kids, I see other people's children and what their needs are—the needs of parents, the needs of society, the needs of the world." This has led her to support the Burbank Temporary Aid Center, which assists homeless families threatened with disbandment.

"A wonderful group. Real grass roots, funky...but they never turn anyone away. Hearts of gold. Right now I'm working on a project to get them a van."

Those endeavors somewhat overshadow her lengthy involvement with the Fund for Animals, an organization that campaigns for animal rights.

"But of course I still support them too," Cindy says. "Animals are certainly at the mercy of everything, and so are children. And so are the people who are down and out, trying to keep their families together. I am an actress. My job is to study people, look into their eyes. When you see what's really there sometimes, you can't just turn your head and look away."

Cindy's intense interest in children and their welfare has prompted her to consider making a comedy series about kids. "I have a real strong feeling about what's funny and where to take it.

"Laughter is a panacea for troubles that begin inside the heart, and a lot of teaching can be done through comedy."

"After all," she concludes, "sometimes the closest distance between two human beings is a good laugh!"

by Leonard Shannon

Location photography, Wayne Williams

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FLIGHTS OF Fantasy

Disney's Airborn Ambassadors

There's a giant rainbow-striped party hat on the horizon, and it's coming our way! Under the hat—all 44 feet of it, from bobble to rim—is the familiar face of none other than our own Mickey Mouse! After all, who else but Mickey would have a hat as big as his own 60th birthday celebration?

Mickey with his festive new hat is the newest—and largest—addition to Disney's growing hot air balloon fleet. Complete with mouse ears and a full, three-dimensional face, *Birthday Mickey Balloon* measures 125 feet from the bottom of the basket to the top of the party hat bobble.

Happy Birthday Tour

Birthday Mickey was created specifically to let the world know about Mickey's 60th birthday celebration. Throughout the summer and on into the fall, the colorful balloon soared through a cross-country tour that stretched from Canada to California to Mexico to New York to Florida, and nearly everywhere in between.

The colorful hot air balloon was the star in a string of gala events that kicked off on May 16 in Vancouver, Canada. From Vancouver, *Birthday Mickey* traveled up the coast to Alaska, stopping for appearances in both Anchorage and Fairbanks. Then it turned south for baseball game appearances in Seattle, San Francisco and Los Angeles, dropping in on a dazzling balloon race in Fresno along the way.

Continuing south from L.A., *Birthday Mickey* stopped in San Diego and Mexico before heading north again to arrive at Disneyland in time for the June 3rd preview of the Park's big birthday celebration for Mickey.

Not a fly-by-night mouse

The balloon then embarked on a month of appearances across the western United States. Perhaps you noticed it drifting above your own hometown: Santa Barbara, Sacramento, Reno, Salt Lake City, Denver, Kansas City, Dallas—among many others.

On July 3, *Birthday Mickey* arrived in Boston where it greeted the classic cars at the finishing line of The Great American Race.

Then it was off to the "Big Apple," and the cities of the east coast: Washington, D.C., Philadelphia, Chicago, Grand Rapids, Indianapolis, Louisville, Nashville, New Orleans, Miami, Tampa.

Throughout the tour there were also return flights to home base—Walt Disney World—for more exciting events, including the opening of Mickey's Birthdayland last June.

Between May and August, *Birthday Mickey* visited more than 60 cities. For the most part, the deflated balloon, its entourage and pilots were transported from stop to stop by van or plane. Once encamped in a city, balloon flights or tethers were scheduled for both mornings and evenings. Many times, Mickey himself and either the Disneyland or Walt Disney World Ambassador were on hand to greet enthusiastic well-wishers. In addition to the two pilots, the balloon's basket can carry two passengers. Occasionally, special guests along the way were invited aloft.

It was, indeed, a tour befitting a grand celebration.

A Fleet with Character

It was just two years ago that *Ear Force One* was launched, and with it the beginning of the Disney hot air balloon fleet. The summer of 1986 marked the inaugural flight of the ten-story high balloon shaped in a perfect likeness of the world's most famous mouse. This balloon took the 30-year Mickey balloon tradition (which began with the helium balloons sold at Disneyland), straight into the '80s. It was followed just last year by *Zip-A-Dee-Doo Duck*. This high-flying image of Mickey's best friend, Donald Duck, was launched at Walt Disney World on December 14, 1987. *Birthday Mickey* brings the fleet to its present contingent of three high-flying ambassadors for Disney.

Although the life span of a hot air balloon can be as long as ten years with normal usage, the demand for the Disney balloons has been so great, that their flying hours are being used up in less than two years.

Creating a Hot Air Sensation

As with any Disney project, the creation of this unique fleet is a team effort. The initial concept was the hot idea of the Creative Services Department at Walt Disney World. Then came the hard part—making it work!

A hot air balloon flies when gas released into it from the bottom fills the balloon with hot air, allowing it to rise. A normal balloon is tear-shaped, enabling it to be filled evenly. This even distribution of air is essential to the balloon's flight.

The challenge of the Disney character balloons was to duplicate the faces three-dimensionally and, at the same time, achieve an even distribution of hot air.

Walt Disney World Art Director Stan Starr was assigned the unusual job of overseeing the design of the balloons—making sure that each design faithfully captures the character's face *and* is able to function as a hot air balloon. This means that air must be able to flow freely into every portion of the face.

The first step in designing the balloon is the face itself. Walt Disney World Character Artist Don Williams creates a series of sketches which are then sent to Cameron Balloons Ltd., of Bristol, England.

Cameron Balloons uses a computer and years of knowledge to engineer a balloon that will fly while still meeting Disney's exacting specifications as indicated on Williams' sketches. Basically, they must create an aircraft based not on aerodynamic design, but rather on the whimsical faces of the Disney characters. Mickey's face for *Ear Force One* presented a problem because his nose and mouth—and especially his grin—were difficult to duplicate as a balloon.

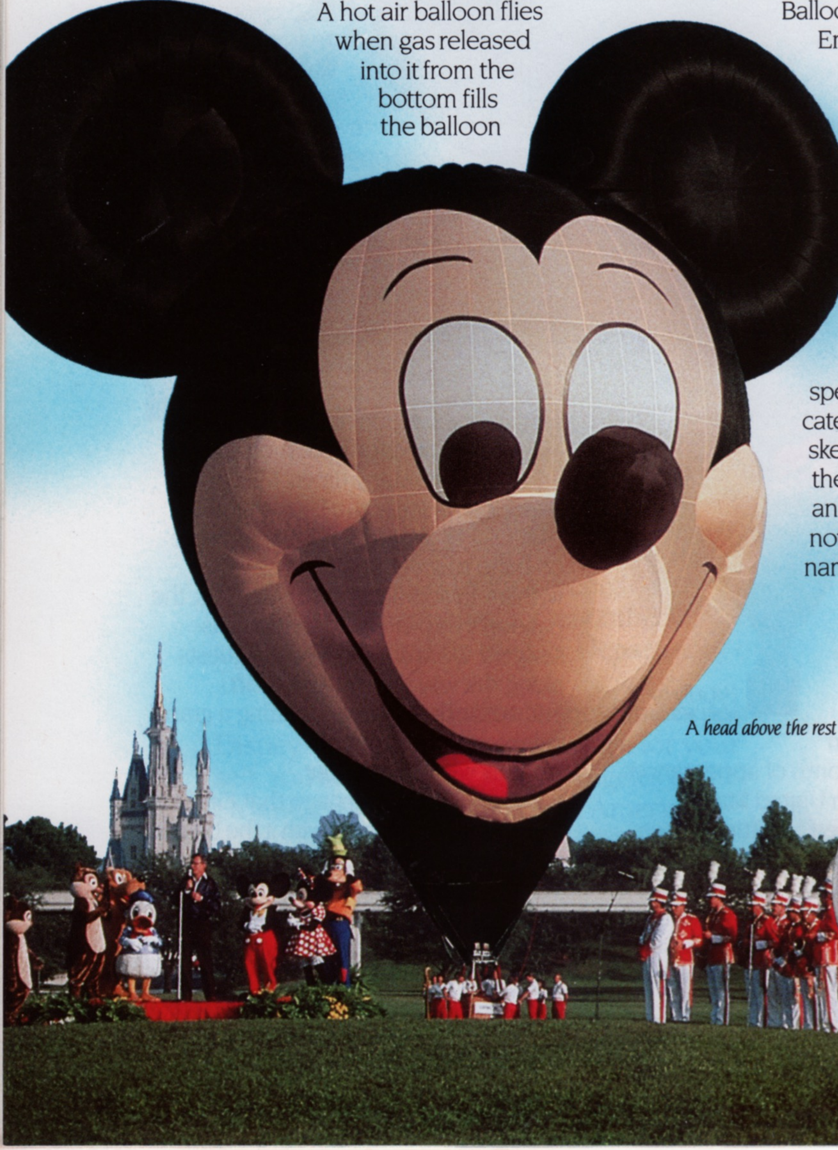
This stage of design requires many months and several series of sketches before the Disney design team and Cameron Balloons arrive at a workable solution. After the sketches are finalized, a 1/80th scale clay model is made by Walt Disney World sculptor Perry Russ. Russ' model is then photographed, and the photos used for final design approval before construction of the balloon can begin.

Once the design has been approved, the photos of the model are programmed into the computer by Don Cameron, President of Cameron Balloons, Ltd. The computer produces not only the final design for the balloon, but also the patterns that will be used to create the final shape.

Each balloon is different, and each requires its own specially designed fabric patterns. The typical tear-shaped hot air balloon is made up of about 200 pieces of special-purpose nylon fabric, created from between six and twenty drawings supplied by the Cameron Balloons computer.

Ear Force One, the first Mickey face to fly, required more than 500 pieces of fabric drawn from 50 patterns. *Zip-A-Dee-Doo Duck* was even more complicated.

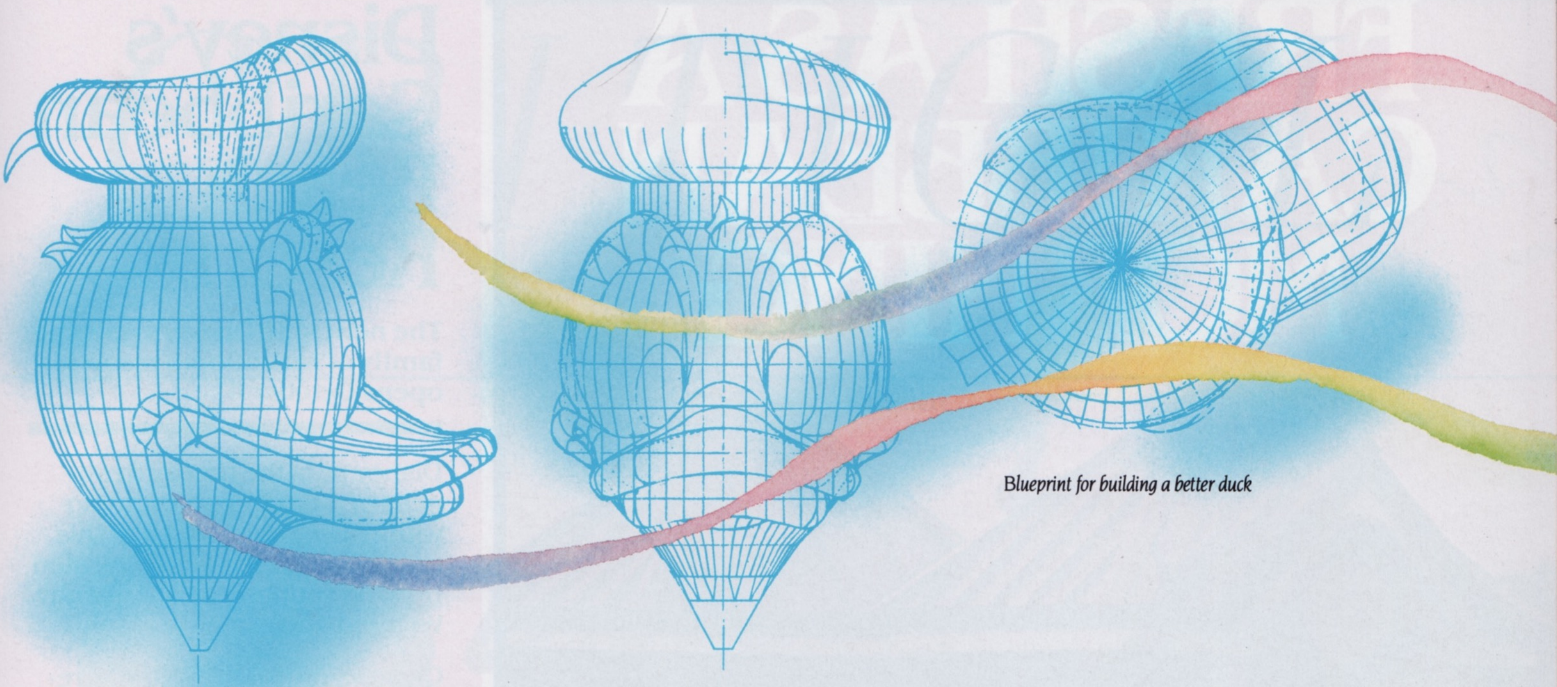
Donald gets quackin' in mid-air



A head above the rest

WALT DISNEY WORLD
EARFORCE ONE

Patchwork to be proud of



Blueprint for building a better duck

Donald's bill alone required 113 patterns and 226 pieces of material. The completed Duck required 52,875 square yards of material and 190 patterns. *Birthday Mickey* is the tallest balloon to join the fleet thus far. Each ear is 34 feet in diameter, each eye is 16.5 feet high, and the nose is 33 feet long. Deflated and minus the basket, the balloon weighs 363 pounds. Mickey's colorful party hat is 44 feet tall and was created from 42 pieces of nylon fabric. In all, the total number of pieces in the entire balloon is 542, created from a total of 23,668 square feet of material.

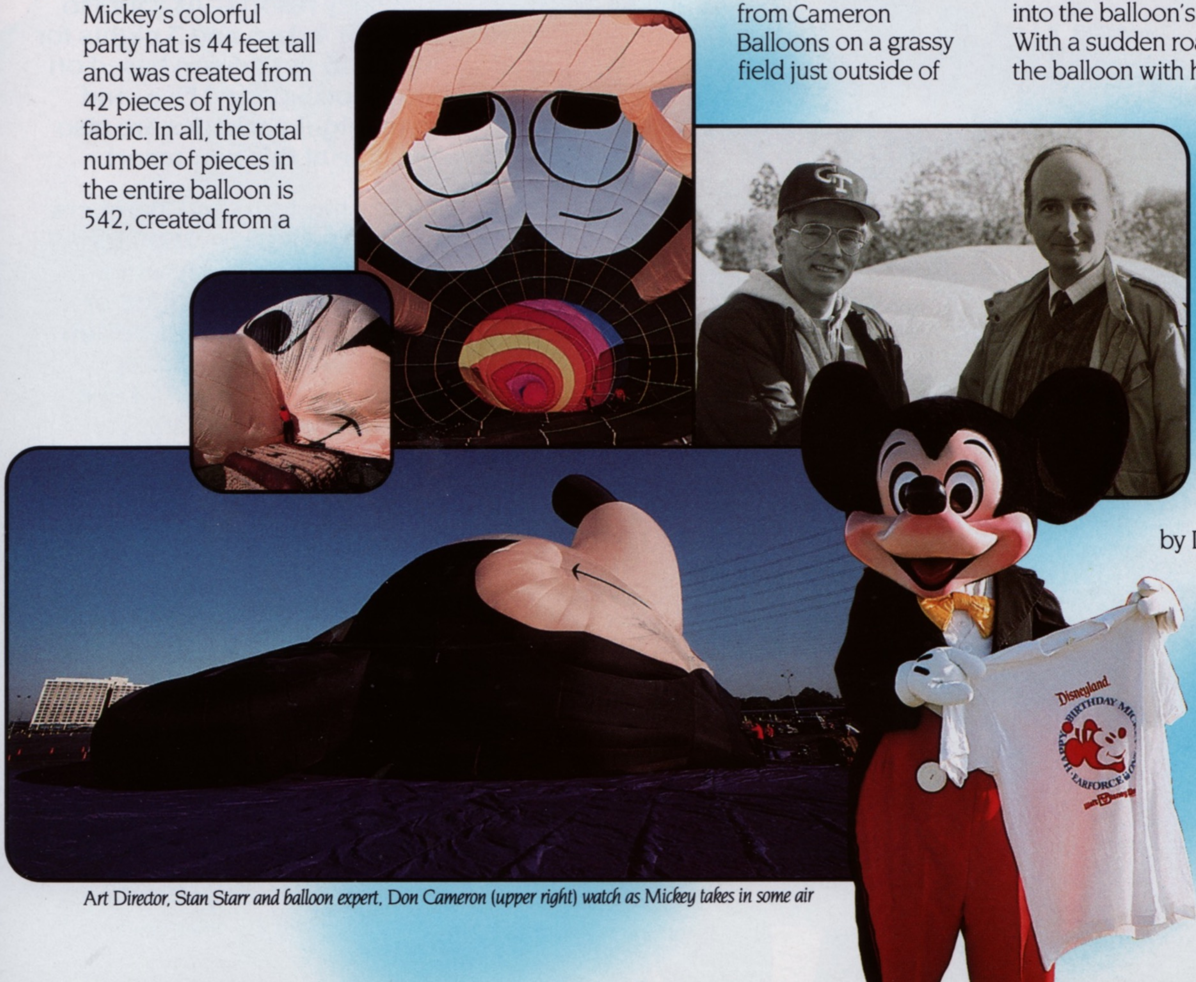
By the Dawn's Early Light...

On the morning of April 20, 1988, daylight broke in Bristol, England, to a clear sky, rippled by a gentle wind. Stan Starr declared it to be a perfect Disney day—perfect for the first test flight of Birthday Mickey.

At 7:45 a.m., the Disney team gathered with the crew from Cameron Balloons on a grassy field just outside of town, and the test was ready to begin. Present were Mickey and Minnie, Stan Starr, Tony Altobelli (European Marketing Manager for Walt Disney Attractions), Don Cameron and Jim Howard of Cameron Balloons, a few curious onlookers, and, of course, the camera crews.

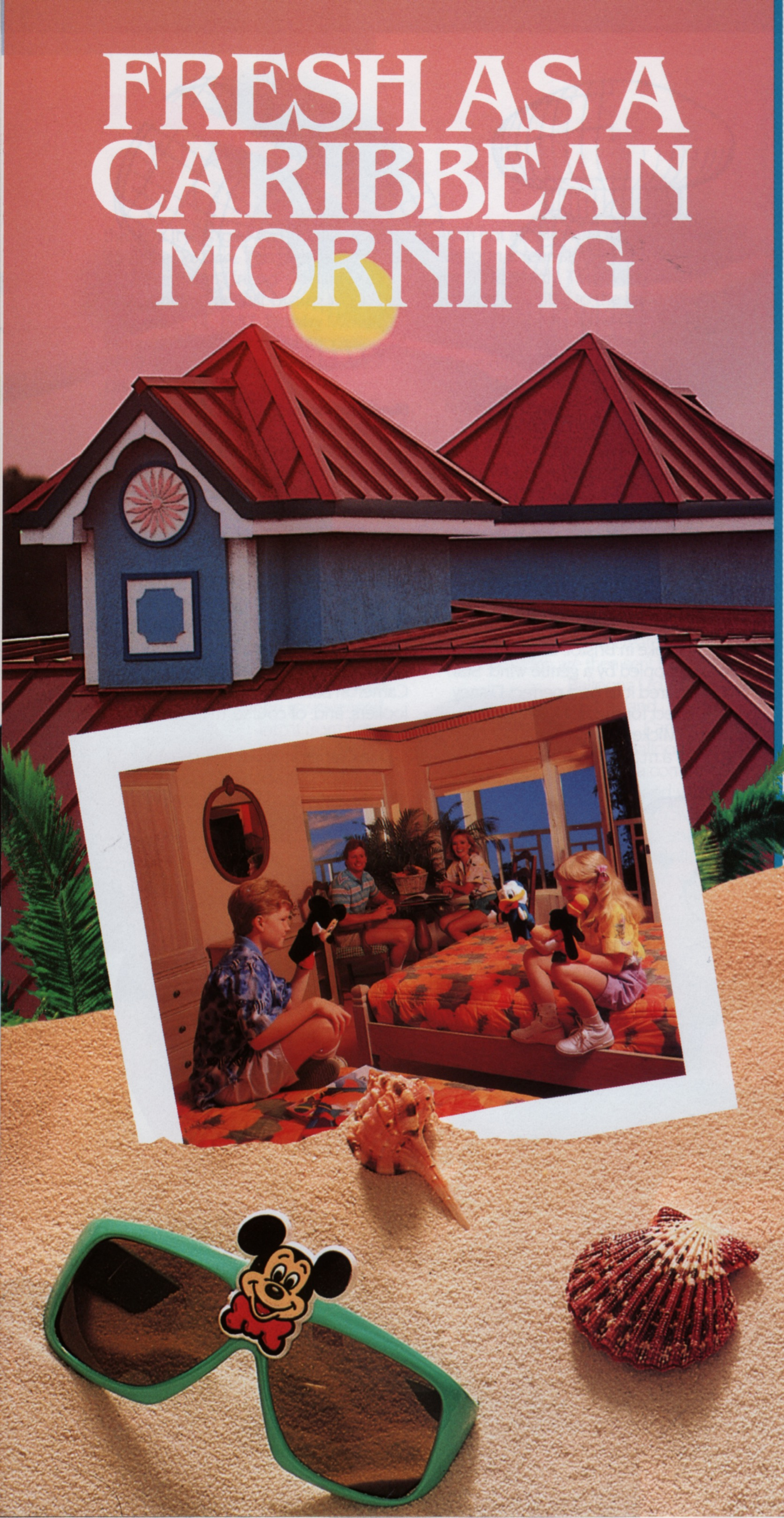
Don Cameron and Jim Howard aimed the brilliant stainless steel burners up into the balloon's skirt and envelope. With a sudden roar, the burners filled the balloon with hot air in just minutes, and the "mighty mouse" began to rise. The liftoff was flawless, and the giant craft soared easily with the wind. *Birthday Mickey* was on his way.

by Dawn Navarro



Art Director, Stan Starr and balloon expert, Don Cameron (upper right) watch as Mickey takes in some air

FRESH AS A CARIBBEAN MORNING



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SPECIAL FEATURE

CRITICAL APPEAL

Two Thumbs Up for Siskel and Ebert

Gene Siskel and Roger Ebert have become well known as the dynamic Emmy Award-winning movie critics whose Buena Vista Television program, "Siskel & Ebert" runs in 160 markets. Viewers recognize them as being a combination of Laurel & Hardy, the Bickersons and Clarence Darrow vs. William Jennings Bryant; they are amusing, wittily hostile, and definitely adversarial.

Now in their early 40s, each has worked at what Siskel calls "a marvelous job" for two decades. Beginning in the late '60s as fierce competitors covering movies for archrival Chicago newspapers, the two have forged a unique celebrity. Their odd "defiant ones" pairing has made them the darlings of the talk show circuit, making frequent appearances on various shows, especially Johnny Carson's "Tonight Show." Recently, both Barbara Walters and TIME magazine dished the dirt on this off-beat duo.

How their fortunate misalliance came about is as unlikely a plot as any; one they'd probably turn thumbs down on had it turned up in a film they were reviewing.

Certainly neither longed to grow up to become part of a movie critic team; after all, the job didn't exist until they invented it.

"I wanted to be a trial lawyer," says Siskel, who is in his 20th year covering what he calls "the movie beat" at the *Chicago Tribune*.

With a chuckle he notes, "I think I'm fulfilling a little bit of that fantasy by defending my views and prosecuting Roger's every week."

For Roger Ebert there was never any doubt he would be a newspaperman.

"My best friend's dad was the editor of the *News Gazette* and he took us on a tour of the paper when we were about nine years old. I saw reporters banging away on typewriters and I knew that was the job for me."

Ebert, author of four books, and the only movie critic awarded the Pulitzer Prize (1975), wasted no time in accumulating his impressive journalistic experience. While still in grammar school he started his own little newspaper, *The Washington Street News*. In high school he worked full time as a sports reporter at the *News Gazette* and went on to the University of Illinois in his hometown, Champagne-Urbana, where he was editor of the *Daily Illini*.

"I came to Chicago as a graduate student at the University of Chicago," says Ebert, "and got a job as a feature writer at the *Chicago Sun-Times* .

The paper's movie critic retired and the new kid on the paper, just short of his 24th birthday, was given the job on April 1, 1967, after having worked for the paper five months.

The late sixties were an exciting time for movies and, obviously, for two young Chicago reporters. Siskel, just out of Yale with a philosophy degree, and Ebert, with several degrees and many years of journalistic experience, began developing their individual styles which would eventually delight television viewers in the eighties.

Having started out as a general assignment reporter in the Neighborhood News section, Siskel catapulted to the job of movie critic within six months of starting work at the *Chicago Tribune*.

The movie critic, Clifford Terry was going to be off for nine months studying as a Neiman Fellow," recalls Siskel. "The editors planned to rotate the job among four feature writers until he came back."

"I sat down and wrote a letter to the features editor, Walter Simmons, that was two lines long: One good critic is better than four. I hereby throw my hat in the ring.'"

Apparently the editors liked this brash new writer's enthusiasm—as well as the entertainment features he had been writing—and the job was "temporarily" his.

Chicago now had two young movie critics who never sat with each other at screenings, never spoke to one another, in fact, did everything they could to undermine each other.

"The nature of the show is that you, the viewer, is eavesdropping on two people talking about a subject they love."

Building on their success as print critics, both Siskel and Ebert landed stints in the seventies as reviewers in Chicago television news broadcasts; Siskel on WBBM-TV, the CBS station, and Ebert on WLS-TV, the ABC station.

The dynamic duo first teamed up in 1976 when someone at WTTW-TV, the Chicago Public Broadcast Station, got an idea for a movie review show featuring the critics from the city's two morning newspapers.

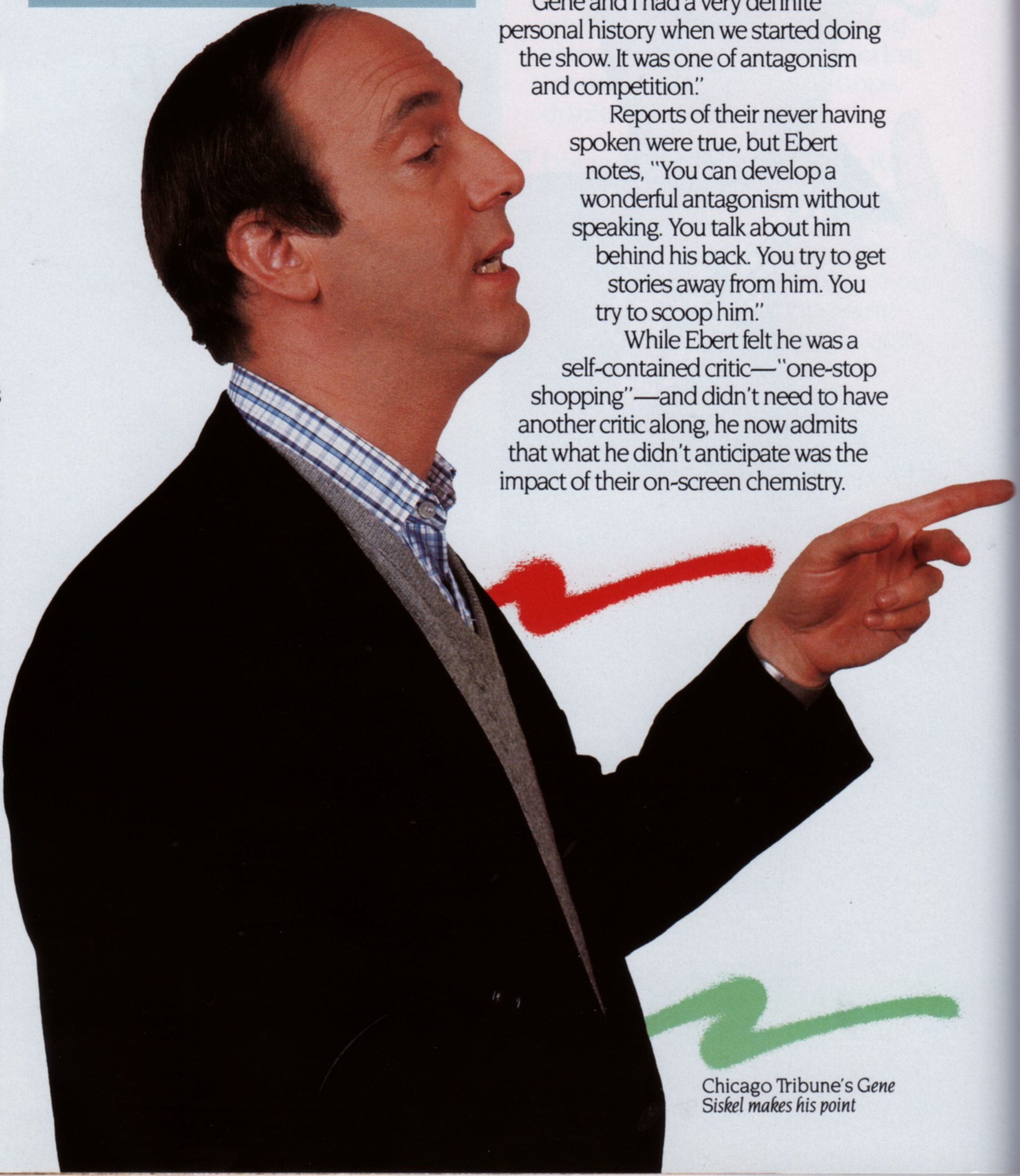
Could a competitive newspaperman be happy at the prospect of teaming up with his aggressive rival to do what he had been doing alone all along?

"No," says Ebert.

"Gene and I had a very definite personal history when we started doing the show. It was one of antagonism and competition."

Reports of their never having spoken were true, but Ebert notes, "You can develop a wonderful antagonism without speaking. You talk about him behind his back. You try to get stories away from him. You try to scoop him."

While Ebert felt he was a self-contained critic—"one-stop shopping"—and didn't need to have another critic along, he now admits that what he didn't anticipate was the impact of their on-screen chemistry.



Chicago Tribune's *Gene Siskel makes his point*

It was a producer, Thea Flaum, at PBS, who designed the format and put them in the balcony. She even told them to "dress like you were going to the movies; Roger, you wear a sweater, and Gene, you wear a jacket." They kept that dress code until they went to Disney's Buena Vista Television two years ago and then someone thought Roger should wear a jacket too.

At first, in 1976, the show was a monthly, then it went to bimonthly, then regional and finally national. The show was produced initially by the public station, later by Tribune Entertainment and is now reaching its greatest popularity as a syndicated program from Buena Vista.

"I couldn't do it alone," admits Siskel. "I couldn't jump between the seats fast enough to do it alone. And Roger certainly couldn't either.

"The nature of the show is that you, the viewer, is eavesdropping on two people talking about a subject they love."

That may be the main point of the show, but there's no denying that people are fascinated by the adversarial discussions—sometimes heated—that ensue in what appears to be an ad-lib situation.

The shows are taped each Wednesday at the CBS studios on McClurg Court in downtown Chicago. Each program is 50% scripted; those sections which introduce the movie clips are written out in advance to give the director cues for rolling tape and pacing the program.

The introductions to the clips, written alternately by both Siskel and Ebert, are heard for the first time during the actual taping of the program, and the discussions which follow the film clips are entirely unrehearsed and spontaneous.

> **"What we say specifically about a given movie may not be as important as the fact that we are communicating about a movie actively and not just experiencing it passively."**

Pulitzer Prize-winner Roger Ebert waits to counter-point

The exchange between the two critics heats up fairly fast as they listen intently to each other; waiting to pounce, ready to correct or illuminate a misguided opinion.

"We don't even think about the audience," says Siskel.

"We are each other's audience. We can't afford to think about who is watching us. We have to watch each other."

The outpouring of verbal marksmanship is what makes the show so enticing. They are gunning for each other and the viewer knows it and relishes each skirmish in the hopes of seeing some blood drawn.

"Actually, what we're doing is sharing enthusiasm and disappointment," says Ebert.

"What we say specifically about a given movie may not be as important as the fact that we are communicating about a movie actively and not just experiencing it passively."

Though they may deny they "bicker," their personalities, as well as journalistic competitiveness, are often at odds with each other.

Siskel is married and comes from a large family. He loves to regale people with tales of familial conviviality, perhaps all the better to counterpoint Ebert's bachelorhood and only-child status.

"All of my family lives in Chicago and we get together all the time," says Siskel.

And when asked what one thing he'd change about Ebert, he is quick to respond, "his marital status."

"I think he would be happier and I would love for him to be happily married with children. I think he would enjoy it; he'd be a good husband—with the right woman—and a good father; he's a kind person."

Several weeks after confiding the above sentiments to a reporter, Siskel was the featured speaker at the Chicago media seminar titled, "Siskel and not Ebert...Siskel and You." From the podium he was less solicitous and asserted it wasn't Ebert's weight that was the problem; it was his height.

"He sat on three pillows when we first started doing the show," Siskel told the amused audience

Continued on page 23

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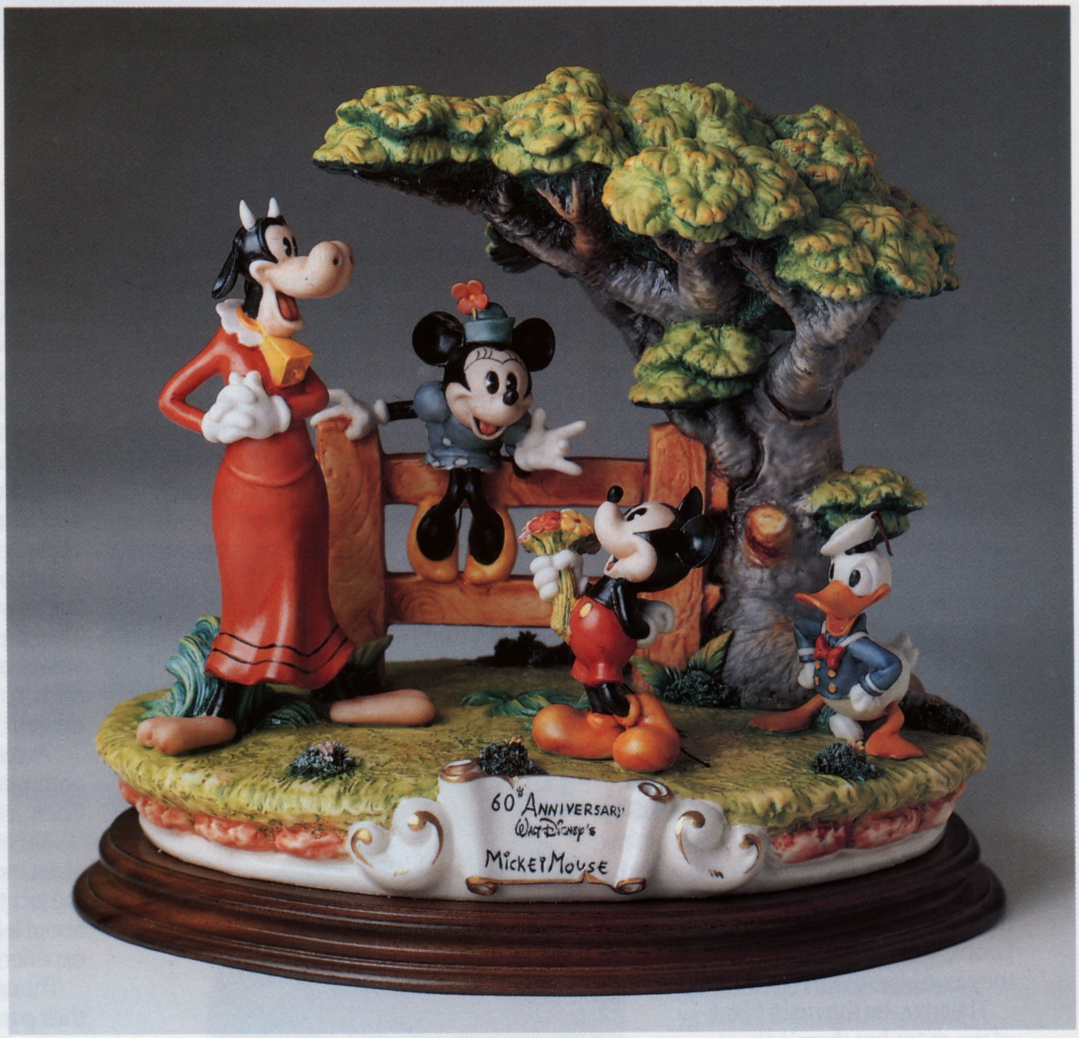

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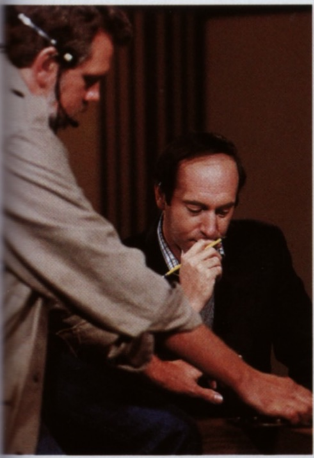
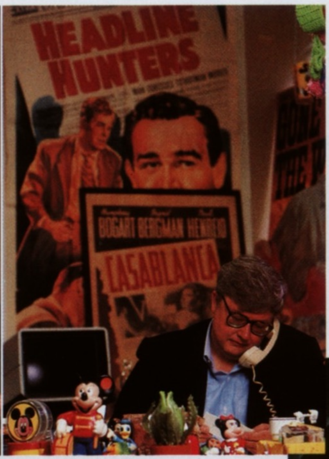
as he deftly went for the laughs. "He avoids even standing next to me," said six-footer Siskel.


Siskel takes direction at taping


Ebert's office: an eclectic collection

Ebert gives no clues as to whether Siskel has conveyed these various sentiments to him. For his part, he'd be pleased to see Siskel change his chronic tardiness.

For example, already 15 minutes late for an appointment to be interviewed by a reporter at the Disney Studios prior to a "Tonight Show" appearance, Siskel phones to say he's still on the other side of town. He arrives 35 minutes late, spends another ten minutes making phone calls and chatting with passers-by before finally settling in for the meeting.

"Gene engages in 'brinksmanship' in terms of time," says Ebert.

"We tape our show on Wednesdays, but we're given our notes on Tuesdays for the rundown on the show. I write my script on Tuesday; it's in the MCI computer mail for use Wednesday. Gene comes in on Wednesday morning and writes his script while everyone else is waiting around."

In spite of the nit-picking they are still glad they have each other. At least at times such as when appearing on Johnny Carson's show.

"The first time we went on the Carson show, we were both very scared," says Ebert. "It was great to know the other person was there; so if you dried up, he was there—sort of a safety net. That's the other side of the coin. Sometimes you might resent that you're always teamed with this guy, but on the other hand, sometimes you're happy to have him there."

Having him "there" does *not* apply off-screen.

When traveling for various publicity appearances, they maintain different schedules and stay in different hotels.

"I don't ever want Roger to know what I'm doing. And I don't want to know what he's doing," says Siskel.

All the better to continue the perpetual race for the ultimate scoop. Not long ago, after one of their talk show appearances, the two men returned to the Disney Studios for a photo session. They happily posed, snacked on sandwiches and prepared to depart for yet another interview show that evening.

Two famous adversaries prepare to face-off for their viewers

"I'm heading for home tonight," says Siskel, the family man.

"Not me, I'm staying. I've got an important interview tomorrow," says Ebert.

There's silence as everyone else in the room looks from one critic to the other; both of whom are elaborately ignoring each other. Of course, someone finally asks whom he is interviewing.

"Greta Garbo," Ebert says as he allows his eyebrows to imperceptibly gesture toward his rival.

There's a gasp from the assembled.

"Greta Garbo!"

Everyone but Siskel is impressed.

He picks up his Mickey Mouse shopping bag, brimming over with toys for his two pre-school-age daughters, and saunters toward the door.

"Oh yeah?" he says over his shoulder. "Tomorrow I've got an exclusive interview with Spencer Tracy."

It takes a second or two for the joke to register, and then the room explodes in laughter. Everyone except Siskel and Ebert.

For the rivals, the show goes on.

"...I couldn't do it alone..."

"...sometimes you're happy to have him there"

by Angela Rocco DeCarlo
Gary Krueger, Photographer

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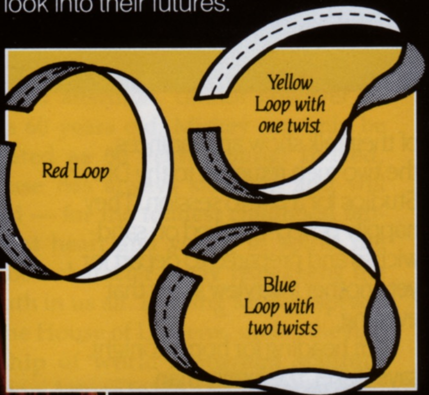
James needs three volunteers for his Fortune Ring trick

FORTUNE RIBBON RINGS

Ask for three volunteers from your audience and announce that you are very good at telling fortunes with your magic ribbon rings. Give each person a different colored ring, made of red, blue, or yellow ribbon. Ask them to spin around three times while holding the rings up above their heads so you can look into their futures.



The Magic

After the volunteers have spun three times, take each ring, one at a time, and cut it in half *lengthwise*, with scissors.

When you cut the red ribbon ring in half, it will become *two* separate, thinner loops. Tell the volunteer that he or she will meet two important new friends this week.

When you cut the blue ribbon ring, *two* loops will *link together*. Tell the volunteer that he or she will fall in love.

When you cut the yellow ribbon—this is the big surprise—you will not get two loops, but *one long loop*. Tell this volunteer that he or she will take a long trip around the world.

The Secret

You will need three, 2-inch by 72-inch lengths of ribbon in three colors—red, blue, and yellow. Make the ribbon rings ahead of time. Although the ribbon rings look identical, each is different.

The red ribbon ring is made with a simple loop, with the ends taped together.

The yellow ring is made with one twist in the loop—just turn one end of the ribbon over before taping the ends together.

The blue ribbon ring is made with a complete twist in the loop. Turn one end of the ribbon over twice, and then tape the ends together.

Again: No twist for the red ribbon; one twist for the yellow ribbon; and two twists in the blue ribbon.

THE ESCAPE

Escape tricks are always amazing. They look intimidating and difficult to the audience, but a good magician can actually free himself quite easily with nothing more than the knowledge of special escape secrets. For this escape, you will need two pieces of cotton rope, each 1½ yards long.

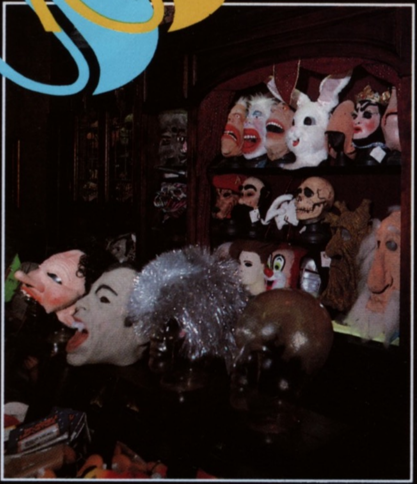
The Magic

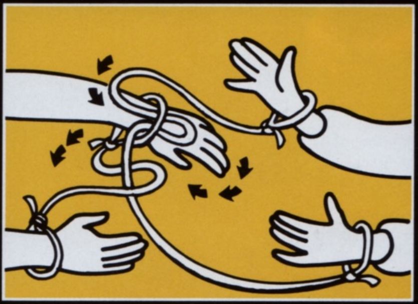
Ask for a volunteer from your audience. Give him or her the two pieces of rope, with instructions to carefully inspect the rope. Next, tie the ends of rope to the volunteer's wrists, making several knots.

TRICKS

Maggie has Kate amazed with her Escape trick

It's time now for your great escape. Ask a third person to hold a scarf loosely over your ropes. Grab your volunteer's right side rope into a loop and place it on top of your left arm. Slide the loop under your wrist's rope, slipping it over the hands towards the fingers, and then over and around the fingers. Pull the loop under your hand, then push it under your wrist rope...and you're free!


Scary masks are a favorite item in the Magic Shops



(Now, carefully follow the next instruction, or instead of escaping, you'll find yourself double-looped at the end of the trick!)

As the volunteer holds his wrists apart, hold your left wrist up so your rope falls down in front of his rope. Take the loose end and loop it behind and up his rope. Now ask him to tie this end of the rope to your right wrist.

Challenge your volunteer to free himself without untying the knots. This is great fun, and will amuse your audience as the volunteer tries all sorts of movements—stepping over and under the rope, turning and twisting, but still finding himself unable to escape.

A selection of magic props

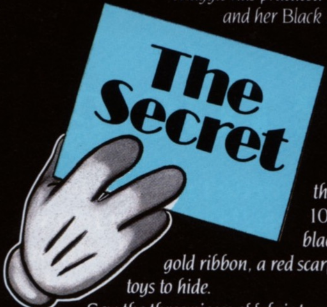
THE BLACK MAGIC BAG

This small magic bag appears to have nothing in it as you cleverly turn the bag inside out in front of your audience. When they have seen that the bag is empty, turn it back to right side out. Then reach inside the bag and pull out a number of items that weren't there before—a red scarf, a noisemaker, a ball, and other small toys.

The Magic

Quickness of hand will keep your audience guessing, but the bag also has a secret compartment that you have successfully concealed.

Maggie has practiced "quickness of hand" and her Black Magic Bag illusion



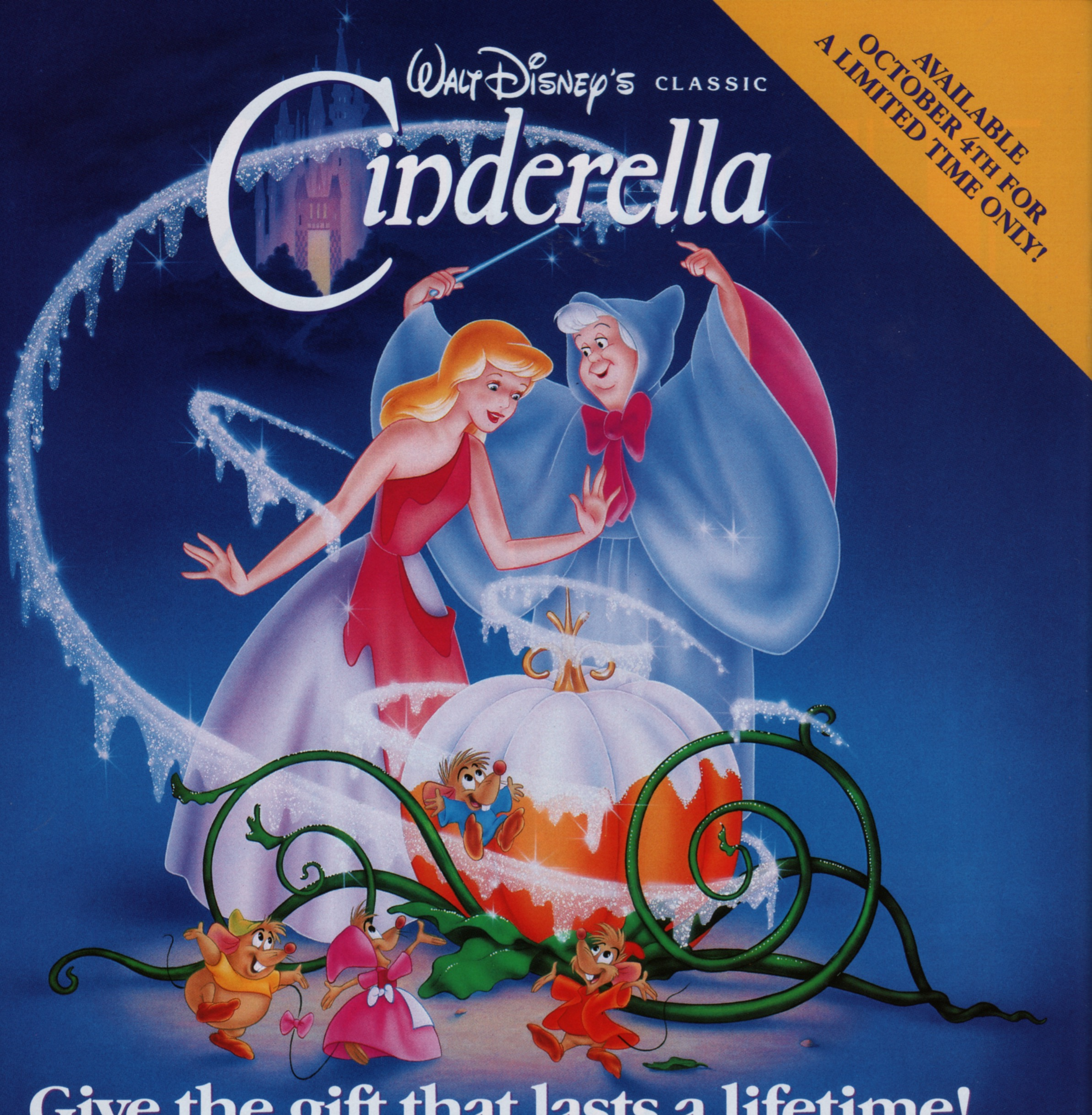
You will need three 6¾-inch by 10¼-inch pieces of black fabric, a short gold ribbon, a red scarf, and some small toys to hide.

Sew the three pieces of fabric together, allowing a ¼-inch seam on three sides. Leave one six-inch length open at the top of the bag. Turn the bag right side out. Attach the gold ribbon with a few stitches to one side of the bag to be used to tie the bag closed.

You now have a black magic bag with a secret compartment. Fill this compartment with the scarf and other items.

To turn inside out or right side out, put your whole hand inside the empty compartment, grab the bottom and quickly pull the inside out.

Produced and photographed by Dawn and Max Navarro.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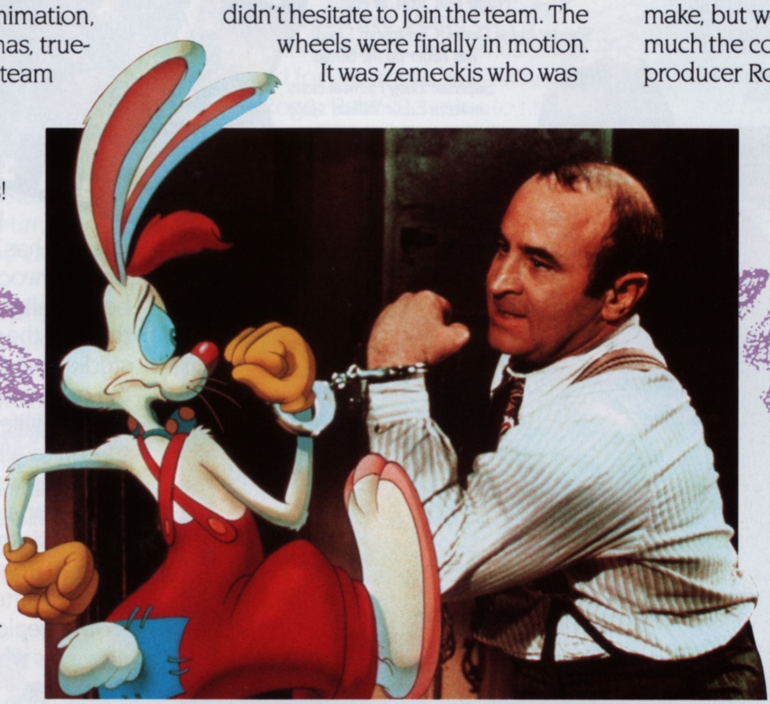
TAKING THE RAP FOR Roger Rabbit

New Tricks from Disney's Magic Hat

Wait a second! Everyone knows that The Walt Disney Company has set standards of excellence in film making—and has since Walt Disney's earliest cinematic masterpieces. Animation, live-action, comedies, dramas, true-life adventures, the Disney team has done it all—and dared others to match their expertise. Now, someone has changed the standards! With the recent release of "Who Framed Roger Rabbit," film-making excellence has reached a new level, and the way films will be judged in the future will be predicated on how they compare to this blockbuster motion picture.



More than cuffs link Roger Rabbit to Bob Hoskins

Who's responsible for these new standards? Who has dared to challenge the accomplishments of a studio with over 70 years experience producing top quality feature films? Who actually believed that animated characters could interact with human actors for an entire movie?

Who else but The Walt Disney Company!

Close Encounters of Creative Minds

About six years before deciding to produce the movie, Disney had optioned Gary Wolf's novel, *Who Censored Roger Rabbit*? They then went to screenwriters Jeffrey Price and Peter Seaman to adapt it for the big screen. Unfortunately, the talent necessary to produce a movie of such major proportions wasn't available at the time, so Disney waited until the moment was right—then approached Robert Zemeckis with the opportunity to direct his first film since "Back to the Future" (1985) and "Romancing the Stone" (1984). Having read the script years before and liking it, Zemeckis didn't hesitate to join the team. The wheels were finally in motion.

It was Zemeckis who was instrumental in coordinating the partnership between Disney and Steven Spielberg. With the promise of full support of Disney's talent, organization, and distribution capabilities, Spielberg became executive producer of the film. Since animation would be a major ingredient of the film, Spielberg was able to draw on his own experience as executive producer of the full-length animated feature "An American Tail" (1986) and the "Family Dog" segment of his "Amazing Stories" television series. This experience, coupled with his long string of remarkable cinematic successes, made Spielberg the perfect choice to join Disney in launching this complicated, difficult production.

That this film was indeed difficult to make, but well worth the effort is pretty much the consensus of all involved. As producer Robert Watts ("Star Wars," "2001") noted, "I've been fortunate in being able to work on two (other) breakthrough films... 'Roger Rabbit' has been, by far, the most complex."

And Bob Hoskins ("Mona Lisa," "The Long Good Friday," "The Cotton Club"), who plays the human lead, comments, "I fell in love with the 'Roger Rabbit' project...you want to grab people and say, 'You've never seen anything like this before, folks.' "

People and Toons: Side-by-Side

"Who Framed Roger Rabbit" brings together the very best of traditional animation techniques with exciting, state-of-the-art animation innovations, including three-dimensional characters and computer-generated graphics to create shadows and highlights that correspond to lighting on the set.

To pull off this feat, Zemeckis put together an unbeatable combination: Richard Williams and his team of animators and George Lucas' Industrial Light & Magic special effects company.

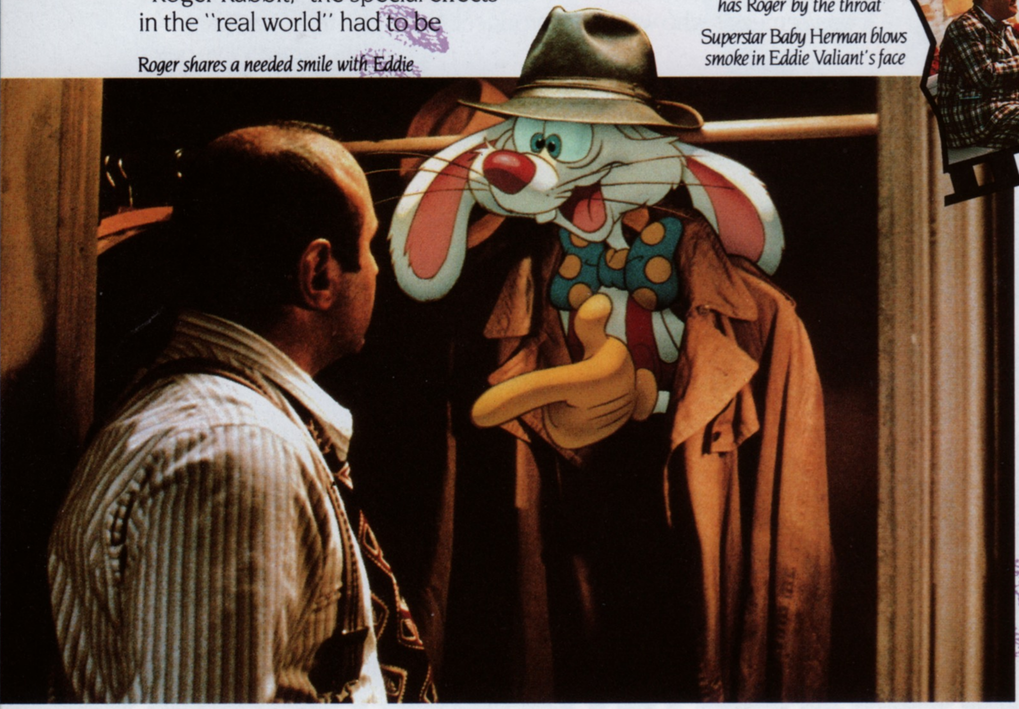
Of course, actors have appeared on the same screen with "Toons" (cartoon characters) many times before. Two of the most famous examples include "Anchors

Aweigh" (1945), when Gene Kelly dances with the animated mouse, Jerry (of Tom and Jerry fame), and "Mary Poppins," (1964) in which Julie Andrews, Dick Van Dyke, and the "Banks children" actually pop into the world of animation. And, there's the endearing episodes between Uncle Remus and Brer Rabbit in Disney's "Song of the South." But, although the live actors interact with the cartoon characters in these and other fine mixed-media movies, there is still a feeling that human beings are dancing and talking with cartoon characters. In "Roger," everyone is created equal.

Very Special Special F/X

Because the action is integrated in "Roger Rabbit," the special effects in the "real world" had to be *really* special. For example, when a car springs along a road in a cartoon, it can really go *boing, boing, boing*—as if bouncing on the moon—because of the freedom animation allows its creators. But when a car from the real world bounces down a street, its shock absorbers and the laws of physics keep it fairly steady. The task addressed by the makers of "Roger Rabbit" was to make the real-world car bounce as if it's in the Toon world. Its wheels have to turn in unnatural directions; its body has to move in unnatural directions; and the whole car must go *boing, boing, boing.*

Roger shares a needed smile with Eddie



Another unique problem for the team of special effects wizards was the interaction between Toons and actors. When Roger gets tangled up in an actor's jacket, the real-world filming had to capture that exact look. Props looking like the shape of a rabbit were substituted and filmed wiggling around in the actor's jacket. Later, when the scene was modified, the mechanical special effects were removed, and the animated characters added.

In one scene alone, more than 180 individual special effects elements were used to create a realistic stroll for Bob Hoskins through an animated studio back lot. When these elements were stacked on top of each other, the pile measured over eight feet high. In all, more than 1,000 visual effects punch up the action in "Who Framed Roger Rabbit." Some of these effects are the most sophisticated ever seen on the big screen.

Who *is* Roger Rabbit, and why was He Framed?

Theatre-goers have a new animated hero in the form of Roger Rabbit. He's a brash, floppy-eared, loveable stunt Toon who co-stars in the "Baby Herman" cartoons, produced by the Maroon Studios. His professional life has been tough, but it's been fun, too. As a stunt performer, he's had refrigerators—and almost everything else—dropped on his head hundreds of times. But, being a resilient character, he keeps getting up and asking for more. After all, his main goal in life is to make audiences laugh. And how they laugh at the antics of this furry bundle of endless energy!

Jessica Rabbit knocks 'em dead

Name that Toon, or else...

Sinister Judge Doom (Christopher Lloyd) has Roger by the throat

Superstar Baby Herman blows smoke in Eddie Valiant's face

Roger has to watch his step, though. It's Hollywood during the 1940s. There's been malicious gossip circulating through the grapevine—both at the studio and through Toontown—about the extra-curricular activities of his shapely wife, Jessica. The rumors have started to affect his on-screen performance as well as wreaking havoc on his personal life. When a "friend" of Jessica's is the victim in a sensational murder, Roger becomes the prime suspect. After all, he's got the perfect motive (jealous husband), and he can't prove his whereabouts at the time of the crime.

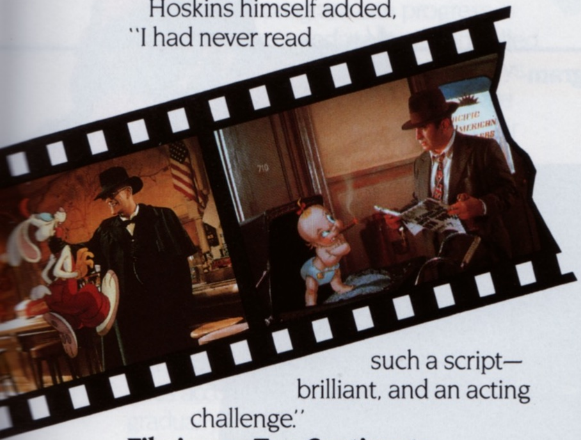
So, has Roger been framed, or is he guilty as charged? Who can he call on to get him out of this mess?

Eddie Valiant is his only hope.

Eddie, played by Bob Hoskins, is a private eye who's fallen on hard times. His brother was killed by a Toon years before and he's sworn never to represent another one again. But, needing the money, he finds himself drawn into the sordid case, even though all the evidence points to Roger as the culprit.

In discussing the relationship between the human and cartoon characters, Zemeckis commented, "I believe the most important element in making us believe that the Toons and humans are there (together) is in the performances of the actors. We knew we had to have great acting, and that started with Bob Hoskins.''

Hoskins himself added, ''I had never read such a script—brilliant, and an acting challenge.''



Filming on Two Continents

Of course, much of ''Who Framed Roger Rabbit'' was filmed in Los Angeles since Toontown is just beyond its borders. Some of the 1940s' nostalgia, like the electric red cars and old-time Griffith Park, is recreated and captured for the film.

But the principal photography was based at Elstree Studios in London where several remarkable sets were constructed especially for the movie, including the ''Ink and Paint Club'' set. It was constructed on an Elstree sound stage to the dimensions of a real night club with room to accommodate an audience of 250 to 300 people. But the engineers weren't in charge of constructing just another nightclub. This one had to be ten feet off the ground to allow room for the effects technicians controlling the props held and maneuvered in the film by Toons.

Director of animation, Richard Williams with Director Robert Zemeckis

Richard Williams introduces a new Toon

Two other locations in England also provided colorful settings for the movie. In Essex, 2,000-seat Gray's State Theatre, a perfect example of a 1930s movie palace—and the largest single-screen auditorium still operating in Europe—is the perfect spot for Roger and Eddie to spend a few safe moments hiding from police while enjoying a ''Goofy'' cartoon.

And Marvin Acme's factory was recreated at an empty electrical testing station in the Shepherd's Bush area of London. Since the appearance of the building was continually being altered, the second filming unit followed the principal filming unit immediately. Remembers producer Watts, ''There was round-the-clock filming going on five days a week. The place was always busy—it was a novel experience for everybody.''

A Film Legends are Made Of

It isn't often that a movie comes along earmarked for greatness. But ''Who Framed Roger Rabbit'' seems to fit the bill.

The film is great entertainment; it's a high quality movie; it's memorable; a technical masterpiece; well-acted.

And, it is Disney at its finest.

So, now we know that the standards of film making excellence have reached a new zenith, and we know who put them there. But the pressing question still remains: Who framed Roger Rabbit?

by Bob Laubacher

THE CAST

REAL-WORLD STARS

Joanna Cassidy (''Blade Runner,'' ''Under Fire,'' ''Hollywood Wives'') as Dolores, Eddie Valiant's long-time girlfriend, a barmaid at the seedy, low-life Terminal Bar. She encourages Eddie to take Roger's case because she knows one good win can get him back on his feet again.

Christopher Lloyd as the sinister Judge Doom, who has Toontown under his jurisdiction. Evil personified, he threatens Toons and humans alike.

Stubby Kaye (''Li'l Abner,'' ''Guys and Dolls'') as Marvin Acme, an important Toontown property owner and head of the Acme Gag Company, supplier to the cartoon world.

Alan Tilvern (''Superman,'' ''Little Shop of Horrors'') as T.K. Maroon, mogul of Maroon Studios—perhaps not in the same league with Disney or Warner Bros., but bustling with activity all the same.

TOON STARS

Jessica Rabbit, pin-up star of Maroon Studios, has been described as having ''more curves than Mulholland Drive.'' She currently headlines as a singer at the famous ''Ink and Paint Club,'' an underground night spot.

Baby Herman, (Maroon Studios' biggest star) wears a diaper and jabbers like a baby on-screen, but—as soon as the director yells, ''Cut!''—smokes cigars, drinks martinis, and sounds like he's got a gravel truck stuck in his throat.

Helping Hands

Walt Disney World "Gives Birth" to New Program

Discovery Island provides the perfect environment for an ambitious new project.

It's often said that good things come in small packages.

And Walt Disney World has just embarked on a new project that provides living proof of this. In fact, while the heroes of this undertaking are relatively small in size, the ambition of their task is immense.

The story begins on Discovery Island, the 11-acre zoological park at Walt Disney World designed to give guests a better understanding and appreciation of nature.

Last January the Island welcomed its newest residents, tiny creatures destined to demonstrate a new type of relationship between man and nature; one that will create a special bond between them.

The new arrivals were twenty capuchin monkeys, a species now being trained for the Helping Hands program, developed by Dr. M.J. Willard. The ultimate goal of the program is to teach the monkeys to work with quadriplegics in much the same way Seeing Eye dogs assist the blind.

There are approximately 70,000 quadriplegics in America today, a significant number of whom are energetic, formerly active people between the ages of 18 and 25. With most of their life still ahead of them, these people must learn new means of accomplishing life's simplest tasks. The level of dexterity and intelligence required to overcome their tremendous obstacles is far greater than what can be found in the canine world. Thus, the monkeys.

The capuchin monkey, most easily recognizable as the spunky companion of organ-grinders, more than meets the requirements. "These are thought to be the most intelligent of the South American monkeys," says Bill Gillett, Assistant Curator at Discovery Island, "and...might be the most intelligent of any monkey."

The Island's part in the program is to provide a healthy environment conducive to breeding the monkeys which will be trained.

Dr. Willard started Helping Hands nine years ago, placing several monkeys with quadriplegics during the research and development phase. This has proven to be so successful that a location was sought that would not only provide a quality environment to breed the animals, but would also raise the public's awareness and support of the program. Discovery Island at Walt Disney World seemed to be the perfect choice.

"This is a three-stage effort," says Charlie Cook, the Island's Head Curator. "It starts with the breeding of the monkeys here at Walt Disney World. Then, four to six weeks after birth, the monkey is placed in a foster home."

The foster family, which is carefully screened to ensure they can handle their unique house guest, raises the monkey for the next two to three years. During this critical time in the animal's development it learns to socialize with humans.

"After the foster home," Cook continues, "the monkey then goes on to Boston University where it is trained to work with quadriplegics."

In high-level spinal injuries, the individual's range of movement is severely limited. Often, with this type of injury only the eyes can be moved. "In these cases," notes Cook, "there are many things you may *want* to do, but, physically, you can't." These include such ordinary tasks as combing your hair, opening a book, playing a cassette, getting food or water, or turning on a television or microwave.

This is where the monkey becomes an invaluable assistant. Following the directions given by the quadriplegic, who simply moves a laser pointer by mouth, the monkey is able to perform these tasks.

Before the program can progress, however, there needs to be a controlled means of obtaining trainable monkeys. Currently, wild capuchin monkeys are threatened by the destruction of their natural habitat. To avoid upsetting the balance of nature, or further endangering this species, it was decided to attempt to breed the monkeys needed for the program—a decision which led to Discovery Island.

The twenty monkeys now in residence will pilot the breeding program. If all goes according to plan, that number will gradually increase, stabilizing at eighty permanent breeding monkeys which will supply forty trainable monkeys per year.

This long-range goal presents the staff of the Island with some unusual challenges.

For example, although these monkeys are physically quick and agile, they are also very sensitive during pregnancy. "When we learned this during our research," says Cook, "we designed their facility with every possible idea we could implement to avoid handling the monkeys—giving them the leisure and diversity they need to be healthy in both the physical and psychological sense."

Aside from the basic design of the monkeys' environment, several additional ideas are being considered that would help to cut down even further on the amount of direct human contact. For instance, since they will be taught to perform a wide variety of household tasks in order to assist their quadriplegics, some of the monkeys could easily learn to operate a hose and other tools used to clean their quarters. This would not only remove another element of outside interference, but could also provide Island guests with an opportunity to watch the animals perform tasks similar to those they would do for the disabled.

Another option under consideration is the use of a small, computerized chip that would be implanted under the animal's skin. About the size of a grain of rice, this chip is harmless to the monkey and could eventually transmit a wealth of information concerning the animal's health.

If used, the chip's main function would be for identification purposes. As the initial population begins to flourish, keeping track of individual monkeys could become a difficult task, involving substantial contact. Through the use of the implants, identification could be performed from a distance by pointing an electronic wand to read the chips.

This concept could also be enhanced to diminish the amount of human contact during physical examinations.

Periodically, the monkeys are given physicals to ensure their health. Separating a specific monkey from the others is usually a hands-on task. However, the identification chips could be used to trigger a series of computer-controlled doors which would automatically "herd" the targeted monkey through the exam.

Although the immediate reward for the Discovery Island staff will be a healthy and thriving monkey population, they also recognize the long-term benefits of this special program. Their "babies" will become the means to increased independence for the quadriplegics who receive them.

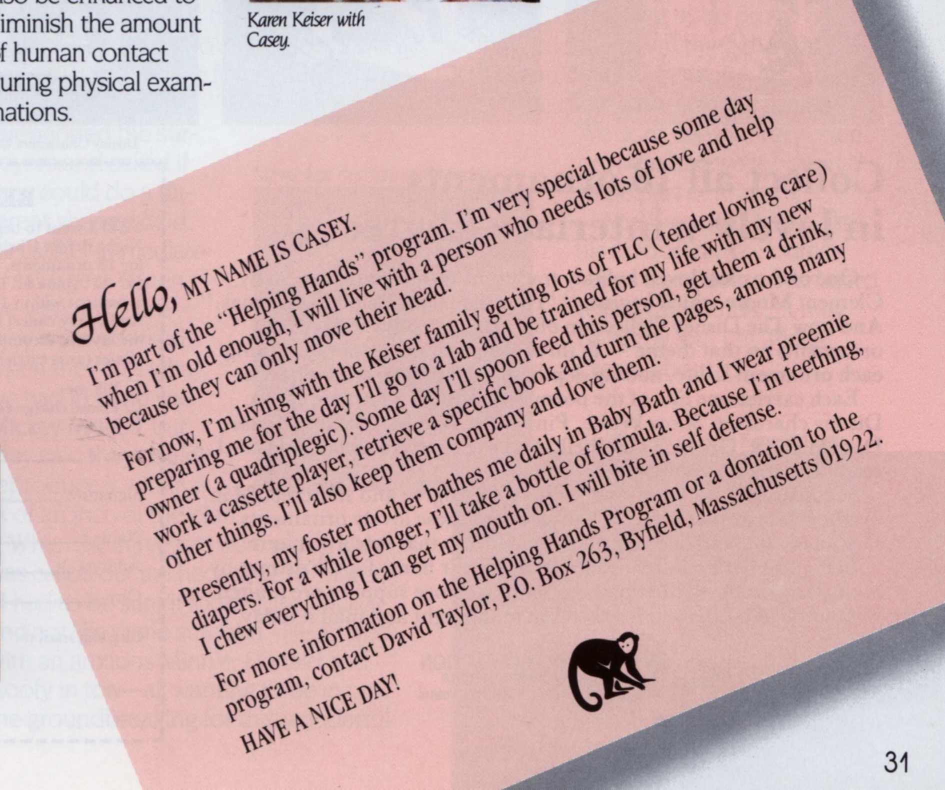
The program is now in full swing. The monkeys are settling down to life on the Island, and the first "trainees" have been born and placed in their foster homes. So, the next time you visit Walt Disney World, be sure to stop by Discovery Island and see for yourself the monkeys who know how to lend a helping hand.

by Art Gardner
Photography by Gary Krueger

Karen Keiser with Casey.

Bill Gillett is excited about the Island's involvement.

Wanda Keiser, adoptive "parent," uses hand-out (right) to inform the curious.


Hello, MY NAME IS CASEY.

I'm part of the "Helping Hands" program. I'm very special because some day when I'm old enough, I will live with a person who needs lots of love and help because they can only move their head.

For now, I'm living with the Keiser family getting lots of TLC (tender loving care) preparing me for the day I'll go to a lab and be trained for my life with my new owner (a quadriplegic). Some day I'll spoon feed this person, get them a drink, work a cassette player, retrieve a specific book and turn the pages, among many other things. I'll also keep them company and love them.

Presently, my foster mother bathes me daily in Baby Bath and I wear preemie diapers. For a while longer, I'll take a bottle of formula. Because I'm teething, I chew everything I can get my mouth on. I will bite in self defense.

For more information on the Helping Hands Program or a donation to the program, contact David Taylor, P.O. Box 263, Byfield, Massachusetts 01922.

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The Disney Collection
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" 'Twas the Night Before Christmas"

not a creature was stirring...
happy Christmas to all...
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...the night before Christmas

a miniature sleigh

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MICKEY'S HOME ON THE RANGE

How Corny Can You Get?

Richard Pitzenberger, one of the men behind the mouse

Air travelers taking the central routes across the United States are really getting an eyeful these days. Far below them, growing out of the Iowa prairie—and vibrantly visible even from 30,000 feet up—is the profile of the world's most famous mouse—that's right, our own Mickey!

The living profile was actually commissioned by Mickey's favorite gal, Minnie. Minnie wanted to do something special for Mickey's 60th birthday, and she wanted to do it in a *big* way, so she consulted Mickey's personal pilot, Mike Morris. Excited about Minnie's plan for an aerial birthday card, Morris suggested that it be placed in one of the more frequently used flight paths. After numerous flybys, the search turned up the perfect field—on the Walter Buehlje Farm just outside Sheffield, Iowa.

The Farm is operated by the Pitzenberger family—patriarch Richard and his three sons, Ted, Joe, and Rick. "When Walt Buehlje first approached us," said Richard "he said, 'Boys, we've got a deal from The Walt Disney Company, and they want us to plant a mouse out in the north field.' At first I said, 'You've got to be kidding. We usually plant those in the trash can!' But, you know, this is the greatest thing that ever happened to us. We normally plant corn and beans on this farm, but this year, because of Mickey, we're raising a few oats, too."

Planted late last April, those "few oats" amounted to approximately 300 acres framing Mickey's profile. Two hundred-twenty acres of corn—or 6½ million corn plants—actually form Mickey's head.

But before the planting could begin, steps had to be taken to ensure that Mickey's finished profile would do justice to the popular mouse.

The first step was to consult Disneyland Creative Services Artist, Matt Mew. Mew developed the concept, then converted his rendering into a planned drawing, including appropriate proportions and dimensions, "...actually more like a blueprint," Mew explains, "in fact, what I sent them *was* a blueprint."

Mew's blueprint was then sent to surveyors who input the calculations into their computer to determine how to construct the outline for planting. Joe Pitzenberger recalls, "When we first telephoned the surveyors and asked if they could do a different shaped field for us, they immediately said 'yes!' When we went up there, they were shocked when they saw what we had in mind was Mickey Mouse, but they said they could reproduce it within a ¼ of an inch of the plan."

When the surveyors were ready, Mew was called out to check their handiwork. "I had to be sure it looked like Mickey, and not like some amoeba." He arrived with an anxious Minnie, Donald and Goofy in tow—all wanting to be in on the groundbreaking for this wonderful birthday card.

"When we walked on the field," Mew remembers, "all you could see were these little red flags. I thought to myself, 'There's no way this is going to work.' Then we went up in the helicopter, the surveyors came up too, and suddenly, there it was—Mickey, just as I had drawn him, but *huge*! The surveyors were ecstatic, too. We all were, because it really worked!"

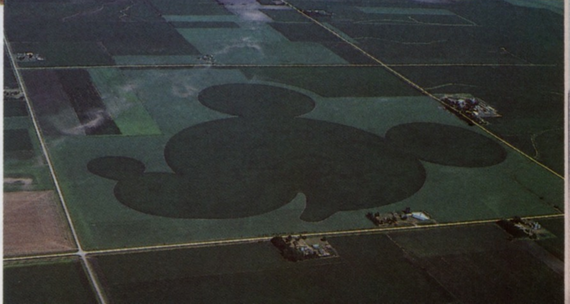
After planting, maintaining the field became the priority. "This is a different variation of farming—a piece of artwork," said Rick, the youngest Pitzenberger farmer. "It's different for us—we always like changes and instead of going just straight back and forth, this is fun knowing you're working on a world-famous character." Ted, the oldest son, added, "The most difficult part is around Mickey's mouth and ears. We have to do a lot of hand work there."

"This is something to be proud of," continued Ted, "something the state of Iowa should be proud of. It's like bringing a little bit of Disney to the prairie. We don't see that very often out here, and we're honored to be part of it."

And how did Mickey like his unique card? Sources tell us that he was overheard telling his friends, "It may be corny, but I'm 'Plane Crazy' about it!"

Minnie kept close tabs on her project

A high-flying salute to Kernel Mickey



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Above the gardens fly traditional fish kites

Disney Art of Gardening

Japan's Gardens

Gardens of Serenity from Japan

by Dawn Navarro

Japan's entrance gardens require meticulous pruning

A maple tree bonsai

Dramatic granite rocks at the water's edge

Viewed from the air, Japan is a cluster of garden islands scattered on the sea. Each island blossoms with striking volcanic mountains, lush valleys, gently flowing rivers, patterns of well-manicured rice paddies, terraced tea plantations, ancient, wooded slopes, and rocky shores brushed by aqua waters foaming with white surf.

When you travel Japan by land, no matter where you go you are never far from the sight of mountains or the smell of the sea.

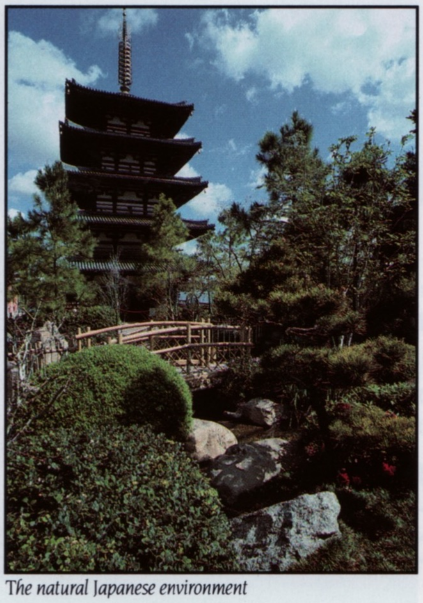
It is this abundance of nature that is captured in the gardens of Japan.

In essence, Japanese gardens are miniature reproductions of nature at its best. These gardens are enhanced by the use of thoughtfully chosen rocks for accent, and natural materials such as unpainted wood and bamboo for fences and bridges. Trees, shrubs and flowers are arranged in harmony and kept meticulously pruned.

Bamboo fence in front of a granite rock garden

The Japan pavilion in Epcot Center's World Showcase at Walt Disney World was designed by a Japanese architect who captured the natural environment of Japan. In the pavilion's limited space, he used dramatic miniature gardens to interweave the gardens and the architecture.

To demonstrate the diversity of Japanese gardens, the pavilion boasts several different types. In one area, clusters of trees and plants are pruned and shaped to duplicate their original native appearance. In another, the Japanese pagoda tree and black pine provide background silhouettes to bushes shaped into rolling knolls. There is a stand of bamboo. A Japanese bridge crosses a gently flowing stream. There is a terrace dancing with colorful paper lanterns; a bonsai display; a stairway planter filled with junipers; and a sparkling pond splashing with brilliant koi fish.



The natural Japanese environment

Of all these, though, the most dramatic is the most simple—the Japanese rock garden.

The rock garden at the pavilion begins as a rocky beach at the edge of a small

Photography by Max Navarro

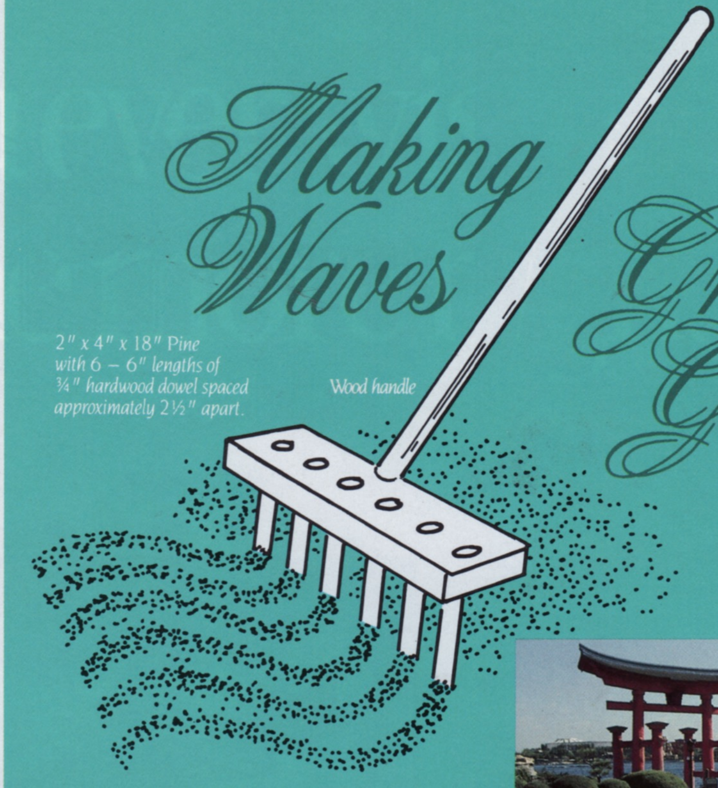
A handcrafted iron fence

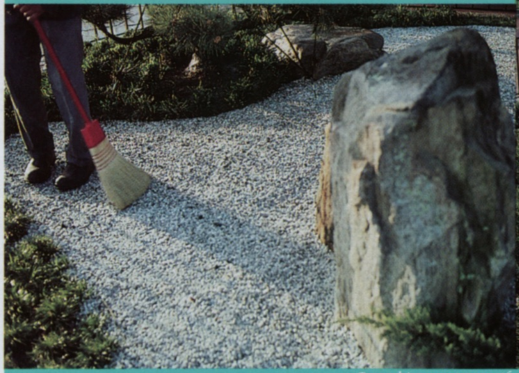
lake. Trailing across the beach to the pavilion entrance, the rocks form a "pool" of white gravel carefully combed into gentle waves. Then there are winding, stone paths bordered with beds of small, round granite boulders. Throughout, rocks of various shapes and colors are arranged to contrast texture against texture. The garden exudes serenity by expressing the complexity of nature with the simplest of forms.

It is a cherished custom of the Japanese people to share their appreciation of nature with those who visit their gardens. So, "Ikimasho"...let's go!

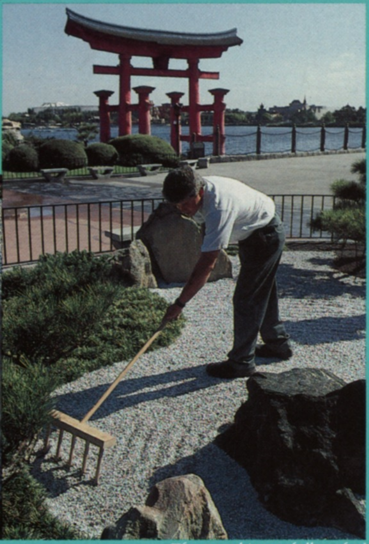
The traditional koi fish pond

Making Waves in a Gravel Garden





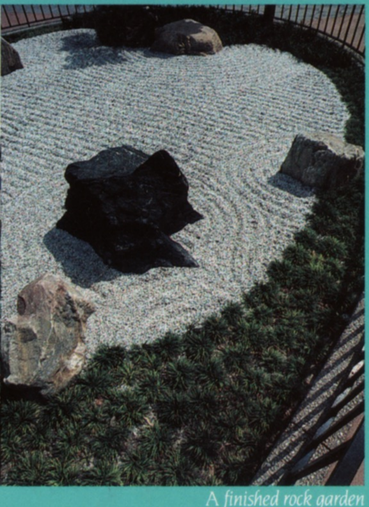
Gravel is swept smooth



The gravel is carefully raked

The Japanese are masters of the ultimate low-maintenance garden...the sculpted gravel garden. These gardens are created by, first, firmly packing gravel four to six inches deep in a contained area. Bender board may be used to hold the gravel bed and to give gentle curves to the garden's edges. When the gravel has been firmly packed into the garden, sweep it smooth with a broom. Then, using a large wood dowel rake, "draw" the wave patterns.

The wave pattern appears



A finished rock garden

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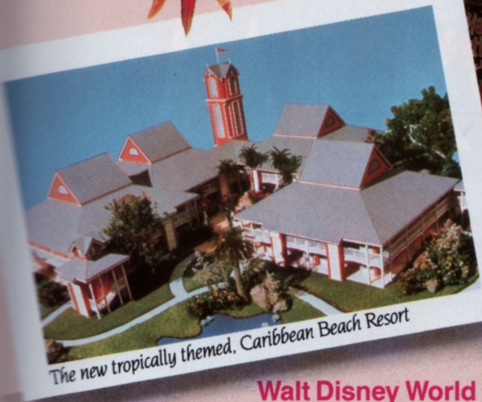
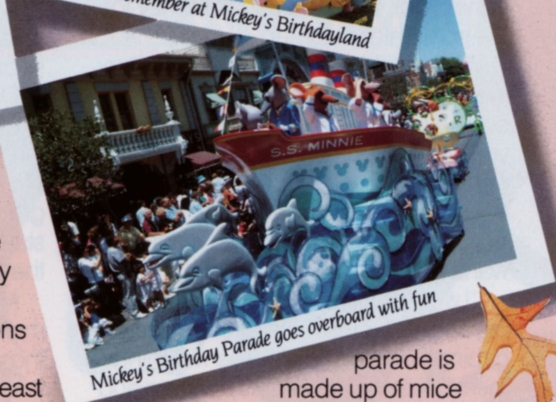


The new tropically themed, Caribbean Beach Resort

HAPPY BIRTHDAY

A party to remember at Mickey's Birthdayland



Mickey's Birthday Parade goes overboard with fun

THE LIVING SEAS
UNITED TECHNOLOGIES

Adopt-a-Manatee program comes to The Living Seas

Walt Disney World

It seems that Walt Disney World just can't stop growing! This fall the Resort adds eight hundred and fifty rooms with the opening of its new, moderately-priced accommodations at the **Caribbean Beach Resort**.

Located on a 200-acre site southeast of Epcot Center, the tropically themed resort, made up of "villages" comprised of clusters of two-story buildings, will surround a 42-acre lake. Five distinct styles—Trinidad, Martinique, Barbados, Aruba, and Jamaica—will carry the relaxed Caribbean feeling through the resort, blending cool pastel walls and white-wood fencing under darker metal roofs.

Each village has its own swimming pool, white-sand beaches and laundry facilities, while a centralized guest services area provides dining, shopping, a play area and marina, and nighttime entertainment for the complex.

Of course, in the Magic Kingdom **Mickey's 60th Birthday Celebration** is getting bigger and better.

At Mickey's Birthdayland, near *Alice's Tea Cups*, Mouseketeers young and old are joining the party. Arriving via *Mickey's Birthday Express*, the party guests know they've reached their destination when they spot a 65-foot-tall, red-white-and-blue inflatable Mickey Mouse towering over a town of candy-striped rooftops. Parked in front of *Mickey's House* is his own funny little car, complete with balloon tires. Inside the house the fun begins! From baking a cake with Goofy and Chip and Dale to helping the birthday mouse blow out his candles to exciting outdoor activities, when guests leave Mickey's Birthdayland they *know* they've been to a party!

And on Main Street, U.S.A., straight from its successful summer engagement at Disneyland, it's **Mickey's Birthday Parade** stepping off twice daily. This parade is made up of mice from around the world, traveling by every conceivable mode of transportation to celebrate their famous cousin's birthday. Arriving in classic style—by land, by sea, and by air—nothing can stop this parade of proud mice!

Over at Epcot Center, **The Living Seas** recently joined Florida's **Adopt-a-Manatee** program by providing a home for two of the endangered aquatic mammals, more commonly known as "sea cows." Aptly described as "uglier than a mud fence after a rain," Jean-Pierre and his mate, Lorelei, quickly adapted to their new home and are rapidly becoming among the most popular of the *Seas'* inhabitants.

■

Disneyland

Earlier this year, the **Disneyland Hotel** officially joined the Disney family of fine resorts. The hotel, a southern California landmark since its opening in 1955, is actually a self-contained resort comprised of three towers surrounding 60 meticulously landscaped acres. Within these 60 acres are unique shops, fine and casual dining experiences, recreational activities and exciting entertainment.

In addition, the hotel boasts a sophisticated convention complex which includes meeting rooms, exhibit halls, and banquet facilities.

The Disneyland Hotel also has the distinction of being the only hotel linked directly to the Park, making available to its guests the services of both the *Monorail* system and Disneyland tram service.

Out at the Park, **State Fair** kicked off and will run through November 13. This year the Fair offers even more down-home fun. Big Thunder Ranch has been transformed into a mini-fair of its own—complete with ferris wheel, midway games, and a host of activities for young and old. And there are some exciting new shows happening throughout the Park. On the *Rocket Jet* gantry, an **Escape Artist** practices his art in true Houdini style, while on Main Street guests marvel at death-defying **Daredevil Acts**. From Australia, a **Boxing Kangaroo** and **Whip Team** show us how it's done "down-under," and above it all, **Teddy Roosevelt** travels around the Park in his own **Disney Blimp**.

Of course, the old favorites are back too. Yes! That means the **Pig Races** are on again. Just head on out to *Big Thunder* to cheer the swine of your choice on to victory. And be sure to stop by the Rivers of America to catch the log-rolling lumberjacks.

If you liked State Fair at Disneyland last year, you'll *love* it this year; if you missed it last year, *don't* miss it this year!

■

The Disneyland Hotel—a vacation destination

State Fair at Disneyland!

LABOR OF LOVE

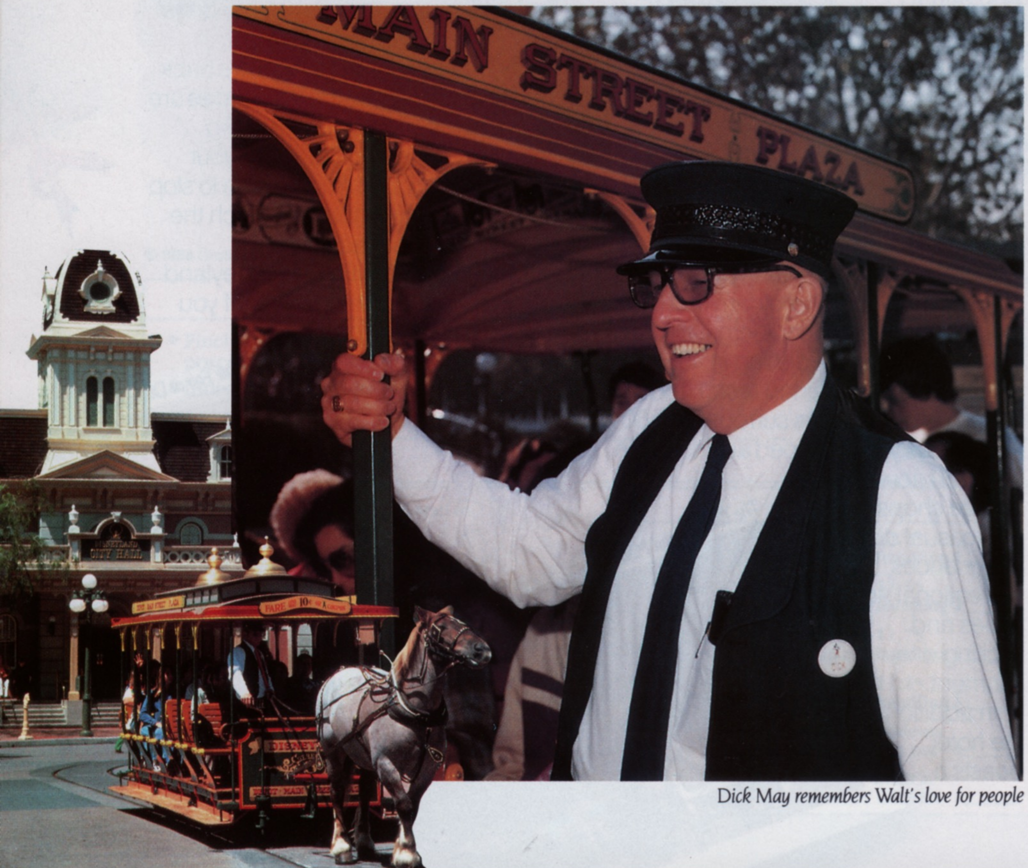
Dick May began his Disneyland career as an Attractions Host back in 1956—when Walt still walked the Park. This was just a part-time job for May who for 29 years pursued a "real life" career as a teacher and counselor. When he retired from teaching in 1981, May worked full-time at the Park until his recent retirement. But Disneyland is in his blood! Known throughout the Park as a prime example of the "Spirit of Disneyland," May still assists the Disney University from time to time, developing orientation, training, and motivational programs. Here he recalls the days when Disneyland belonged to Walt.

It was your typical California summer day in the late '50s. Dick May was taking tickets in front of the *Casey Junior Circus Train* in Fantasyland when a woman at the front of the line asked, "Does Mr. Disney ever come around here?" Before May could respond, a smiling man with a mustache and a wide-brimmed hat spoke up from behind her. "Yes," said Walt Disney to the speechless woman, "I do."

Walt may have surprised the woman in line, but to May and his Disneyland co-workers during the Park's early years, Walt's presence was a regular—and often unpredictable—occurrence. In fact, he would often appear and be gone as soon as he learned what he wanted.

"I was testing the *Skyway* one morning soon after the installation of new cabins," recalls May. "I was watching them come in when Walt appeared and asked how they compared to the old models. I said that they were much better, and that our line was moving much more quickly. He said, 'That's why we spent the extra money,' and then he was gone.

"That was just his way," explains May. "Most of the time he would walk through the Park alone—no security or anyone with him—with his hands in his pockets and his hat brim pulled down low. It was his way of getting a feel for how people were reacting to his Park, and finding out what could be done to improve the show."



Dick May remembers Walt's love for people

Disneyland employees who worked in the Main Street area would often be the only ones with any advance notice of Walt's visits. The clue was his big grey Lincoln, which he parked "backstage" near his private apartment above the Disneyland Fire Station.

Many times he would use the apartment to spend the night in his Park. On those occasions it was not uncommon to see him walking down Main Street after closing time, coffee pot in hand, en route to a casual meeting with the late-night cleaning crew to fill them in on his latest trip or project.

"Walt was so aware of people, so aware of quality," stresses May. "He gave final approval on everything—from major construction projects right down to the portions served in the employee cafeteria. He could do this because he cared so much for everybody and everything at the Park."

It was this facet of Walt's personality that caught May's attention and, more than any other, has stayed with him through his own career over the years: Walt's desire to give the public what they wanted, and his insistence that they always come first.

"I was in charge of the *Rafts* one day," May remembers, "and here came Walt through the area on one of his walks. As he was passing, a man recognized him and, after running to catch him, grabbed him firmly by the upper arm. Before Walt could utter a word, the man literally dragged him to where his wife and child were sitting and said, 'Here, Walt, I want my kid to meet you.' And Walt knelt down in front of that little boy and made over him like he was the only child in the world.

"Walt really loved this Park," concludes May. "For him, it was nothing but a labor of love."

by Craig Hodgkins

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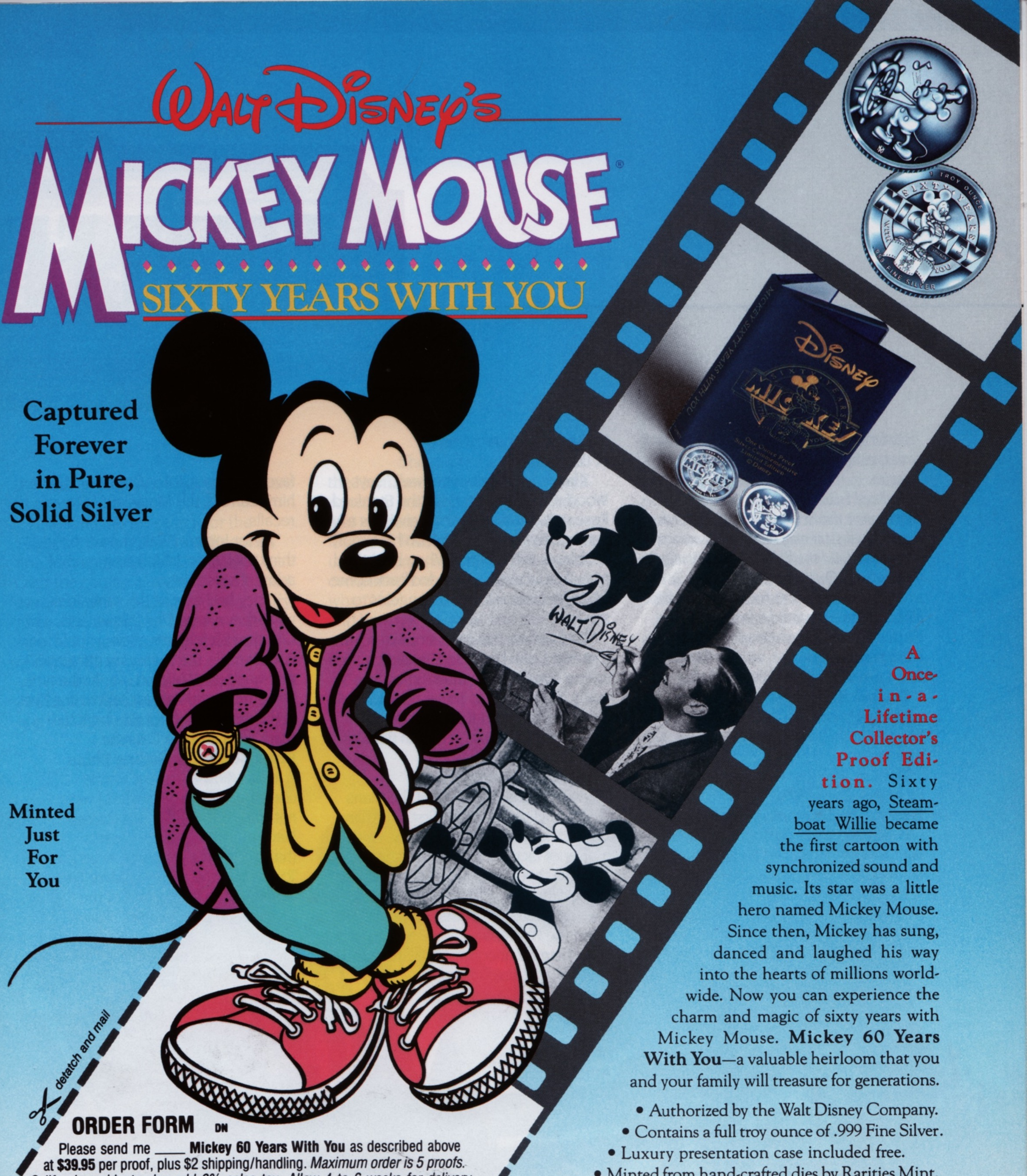

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FOWLER'S

The Legend Beh

Fowler's Harbor is a Disneyland landmark tucked neatly away in a bend of the Rivers of America.

Sheltered by towering pines, it appears to be nothing more than a rectangle notched into the river. For years, the only clue to this landmark was a dilapidated shack clinging precariously to the riverbank. On the porch of the shack, a scruffy backwoodsman rocked and fished while his hound dog snoozed at his feet. Above them, the shingled roof sported a rough plank sign, listing precariously to port, with just two words scrawled in white paint: "Fowler's Harbor."

The shack is gone now, but it's soon to be replaced with something better—the Seafood Shanty, a restaurant featuring tempting delicacies from the sea.

This is the story of Joe Fowler, the man behind the landmark.

Back to the Beginning

Before there was Disneyland, there was Walt Disney and his fantastic grab bag of ideas. But there was another man, too. A man Disney relied on to help make his Park a reality—Admiral Joseph Fowler.

Fowler, now 93 years old, had just retired as a Rear Admiral in the Navy when he joined Disney in 1954. Actually, he was coaxed into accepting the Disneyland challenge by the emerging Park's Vice President, C.V. Wood, Jr. It would be Fowler's job to oversee construction of the Park.

"I knew Joe Fowler very well," says Wood, "during my time at the Stanford Research Institute. He had given us a contract to do some work on his supply problems in the Navy. When he retired from that job, he was headed back home when he stopped by Los Angeles to see me.

"Old Joe was having dinner with me that night, and I told him, 'I need a good, strong construction man.' Since he really didn't want to retire, he said he would think about it and talk to his wife. Finally, he agreed to join us. Walt liked him the first day."

Blue Sky Planning

Fowler recalls the state of the plans for Disneyland when he first came on board, "...nothing but 'blue sky.' As a matter of fact, it's quite interesting to observe that all the time I was building Disneyland, I never had more than, we'll say sixty percent of finished plans."

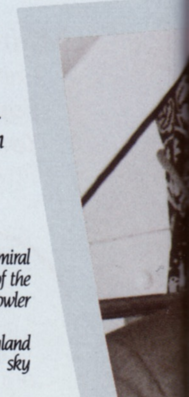
But Joe Fowler was never one to let a little thing like incomplete plans stand in the way of finishing a job on time. Van France, now a consultant to Dick Nunis, President of Walt Disney Attractions, remembers Fowler's favorite expression: "Can do!" "I called him 'Can Do, the Magician,' " France recalls.

"As for Joe and Walt," he continues, "I think their friendship was a mutual admiration society.

"They had a lot of the same ideas on what they wanted for Disneyland, and how the different attractions should look. For example, the *Submarines* attraction—that was pure Walt and Joe. At the time, it was the eighth largest submarine fleet in the world. He (Joe) also built the *Mark Twain* and the *Columbia*."

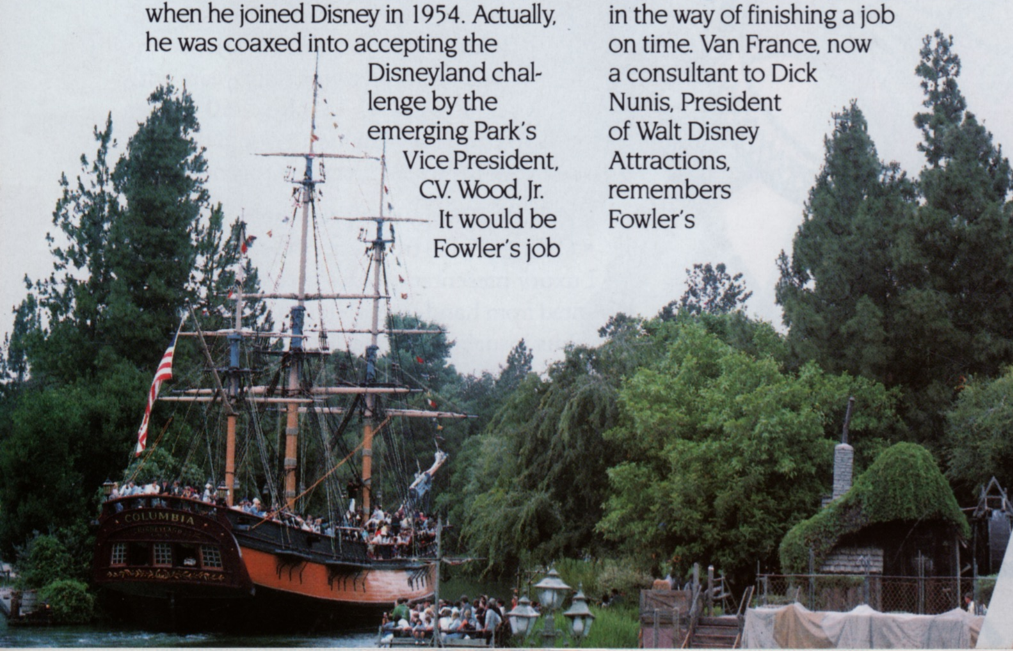
River Boats and Sailing Ships

In fact, Fowler's most visible contributions to Disneyland were, naturally enough for this former Navy man, the mighty vessels that still ply the Rivers of America. To this day, the majestic *Mark Twain* serves as the focal point of the River, while the elegant *Columbia*



Joe Fowler, Walt Disney, and Admiral A.C. Richmond at the opening of the "Columbia" in 1964; (inset) Joe Fowler

Early plans for Disneyland —nothing but blue sky



IL FOR
HARBOR

d the Landmark

provides an authentic touch of adventure from a bygone era.

Fowler recalls his search for the *Columbia*. "Walt wanted a sailing ship, one with some real history behind it. Over the course of a year, I researched every maritime museum in the country. After all, it was my profession; I was fairly familiar with a lot of the old types of ships," he says.

"I finally arrived at the *Columbia*, which was built in Massachusetts in 1787. It was the first American sailing ship to go around the world.

She made the trip around the Horn (southernmost tip of South America) and up the (Pacific) coast, and incidentally discovered the Columbia River (Oregon). It then loaded up with cargo, set sail for China, and completed the voyage. That was exactly what Walt had in mind. So, we designed and built the *Columbia*, and she is an exact replica of the original ship in all respects. And Walt was thrilled with it."

Because Fowler told him that it was customary of sailing ships to put a silver dollar underneath the mast before it was set—for good luck—Walt personally put a dollar under each mast of the *Columbia*. For the ceremony, Fowler was asked to wear a skipper's outfit of the 1700s, the Mouseketeers did duty as the crew in uniform, and Walt made a short film out of it.

"Walt wrote me a letter the next day and said that 'It was a good show,

but you're as big a ham as I am.' A letter which I treasure a lot," he adds.

"Joe's Ditch"

As much as Walt wanted those beautiful ships in his River, the maintenance requirements of such enormous watercraft led to one of the few disagreements he and Fowler ever had. It also led to the creation of Fowler's Harbor.

"One morning in the early days," Fowler relates, "when we were doing the underground work (on the River), we came upon the big excavation we were making for a dry dock. Walt was very upset about the disfigurement of the area with this big open pit, as it were. But Walt had a wonderful habit—if he was upset with someone, he would seldom say directly to him, 'You umpity-ump.'

"Walt would just turn to a third party, as he did to Dick Irvine that day when he said, 'By the time Joe gets through with that ditch, we won't have any money left.'

"And I, of course, was in on the conversation, and I said, 'Walt, it's just as simple as this. If we're gonna have a craft the size of the *Mark Twain* in the river, we have to have some place to periodically overhaul the ship's bottom. There's just no question about it.' "

Walt was still not convinced, and continued to refer to the dry dock as "Joe's Ditch" everytime he saw it.

Eventually, of course, Walt saw the necessity for "Joe's Ditch." He decided that if it had to be there, it may as well be dressed up to look like part of the scene. In fact, as Fowler recalls, "...subsequently, he was so happy with the dry dock, he named it Fowler's Harbor."

"No Carnival Aspects"

Apart from the "ditch," Walt and Fowler agreed on nearly everything that had to do with Disneyland and its operation. Once, during the construction phase, an old-time carnival operator, on learning that Walt and Fowler agreed that they "wanted none of the carnival aspects in Disneyland" told Fowler that the Park was doomed to fail.

"I said," Fowler remembers, " 'Now, my friend, let me tell you, we don't know any of the carnival aspects and we don't *want* to know, so we won't have to unlearn a lot of things that we don't want in this operation.' And that was the way it went."

Of course, as it turned out, they were right, which Fowler attributes to Walt's keen sense of what people really wanted.

"Walt had a wonderful feeling for what interested the public, whether they were young or old," Fowler states. "As a matter of fact, I'd heard him say a number of times, 'We never designed for children, unless you can classify my children as five to sixty-five.' "

Into History

After its on-time opening, Joe Fowler continued to serve Disneyland as Vice President, Operations. He was also instrumental in the development of the Walt Disney World project in Florida, beginning in the mid-sixties through the resort's opening in 1971. Just prior to that opening, he assumed a triple title: Vice President, Engineering and Construction for Walt Disney Productions, Chairman of the Board of WED Enterprises (now Walt Disney Imagineering), and Director of Construction for Disney's Buena Vista Construction Co. He retired from the Disney organization in 1972, but still keeps in touch with the construction industry as an engineering consultant in Orlando, Florida. And, until just recently, he participated each year in the International Sailing Race in Maine.

But he remembers his years with Walt Disney and Disneyland with enormous pride and affection.

"I think I am one of the most fortunate individuals...to have had—not through any seeking on my own part, but through the operation of fate—the association with Walt Disney, and to have been able to contribute, shall we say, toward the creation of Disneyland."

Seafood at the Harbor

When the Seafood Shanty opens early in 1989, it will mark the first time that guests have ever been able to enter Fowler's Harbor. The restaurant will present a rustic look—actually more of a ramshackle shanty that's been battered by the sea, reminiscent of the wind-washed shacks that dot Joe Fowler's beloved Maine coast.

The fare here will delight the palate of the most discriminating seafood lover—crab and shimp cocktail, shrimp on a skewer, popcorn shrimp, and the specialty of the house—hearty clam chowder served in a sourdough-bread bowl.

Plans also call for a demonstration kitchen where guests can watch their food being prepared.

All in all, the Seafood Shanty promises to be a treat for Disneyland guests, and a tribute to the man who built the harbor.

by Lisa Carroll

The mighty *Mark Twain* at rest in Fowler's Harbor

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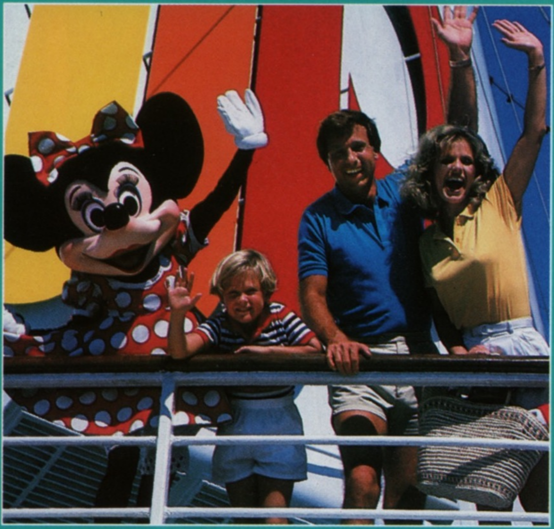

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Leonard Nimoy directs "The Good Mother"

Ernest returns to "Save Christmas"

Hayley Mills comes home to NBC this fall in "Parent Trap III"

Put a twist in your holiday viewing with "Oliver and Company"

Let's Go to the Movies

If you're going to the movies this fall, you'll find a wealth of new Disney releases.

From Touchstone, there's **"New York Stories," "The Good Mother," "Remember Me," "Heartbreak Hotel,"** and **"On the Run."**

In **"New York Stories,"** a trio of talented directors—Woody Allen, Francis Ford Coppola and Martin Scorsese—present individual vignettes of America's most notorious city.

In **"The Good Mother,"** directed by Leonard Nimoy ("Three Men and a Baby"), Anna Dunlap (Diane Keaton) struggles to balance her devotion to her young daughter with her attraction to a bold Irish sculptor.

"Remember Me," starring Bette Midler and Barbara Hershey, traces the 30-year friendship of two women—one an outgoing performer, the other a reserved San Francisco lawyer.

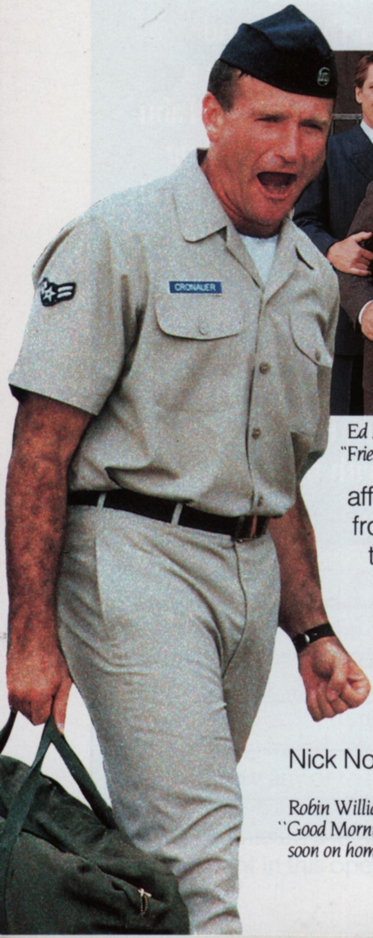
"Heartbreak Hotel" is a romantic fantasy set circa 1972. Tuesday Weld plays mother to a young boy whose life is dramatically affected by a visit from none other than Elvis (David Keith).

"On the Run," based on the French comedy "Les Fugitives," stars Nick Nolte as a hapless parolee who becomes the hostage of amateur bank robber Martin Short.

From Walt Disney Pictures, look for Jim Varney to reprise his lovable character when **"Ernest Saves Christmas"** in early November. And, premiering in early December is the latest Disney animated feature, **"Oliver and Company."** Based on Dickens' *Oliver Twist*, the film is comprised of a cast of canny canines and cats who roam the streets of London. Billy Joel provides the voice for the Artful Dodger.

"Cinderella" comes to local video stores for Christmas

Ed Asner and Jane Alexander in "Friendship in Vienna"



Robin Williams keeps 'em laughing in "Good Morning Vietnam." Available soon on home video

The Disney Channel

The Disney Channel is pleased to announce that its popular series **"Danger Bay"** is returning for its fifth season. Twenty-two new episodes have been produced for the series, which stars Donnelly Rhodes as Grant "Doc" Roberts, Christopher Crabb as son Jonah and Ocean Hellman as daughter Nicole.

The Channel is also proud to present a premiere film, **"Friendship in Vienna,"** starring Ed Asner and Jane Alexander. Set in German-occupied Vienna of 1938, the film portrays the pressures upon two 13-year-old girls—one Jewish, one the daughter of Nazis—as their friendship is tested by the Nazi persecution of the Austrian Jews.

Another new movie for The Channel this fall, **"Why?...Because We Like You,"** dramatizes the development of TV's first "Mickey Mouse Club" from concept through the first show.

Network TV

Soon to be seen on network TV is **"The New Adventures of Winnie the Pooh,"** an animated series for Saturday mornings—complete with all your favorite characters, and some new ones, too.

The new **"Magical World of Disney,"** debuting on NBC this fall, will offer **"Parent Trap III,"** starring Hayley Mills as the parent of teenage triplets, and a remake of **"The Absent-Minded Professor,"** with Harry Anderson ("Night Court") in the title role.

Home Video

If you're starting to think about Christmas gifts, think Walt Disney Home Video. The big news is that one of America's best-loved fairy tales can now be retold time and time again in your own home. **"Cinderella"** will be available at neighborhood video stores at a suggested retail price of just $29.95—a perfect gift for any family. **"Good Morning, Vietnam,"** starring Robin Williams, is also being offered by Buena Vista Home Video at a suggested retail price of $29.95.

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"Your vacation isn't over until you've seen this sight."

—Bill Cosby

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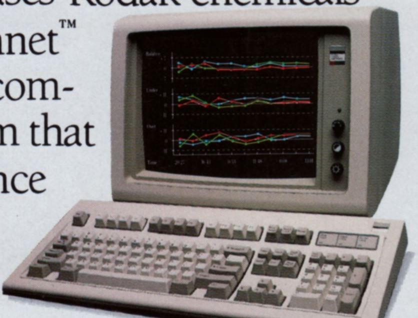

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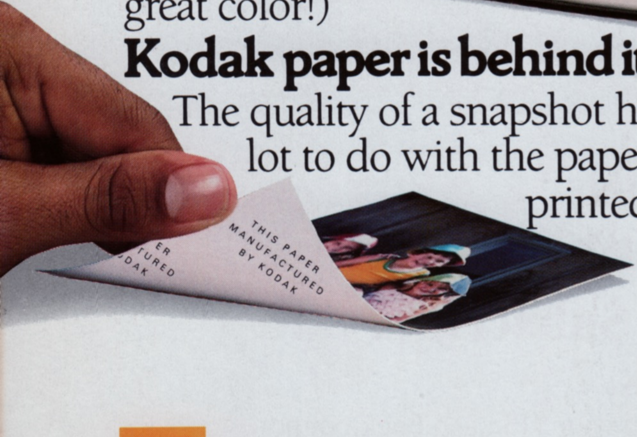

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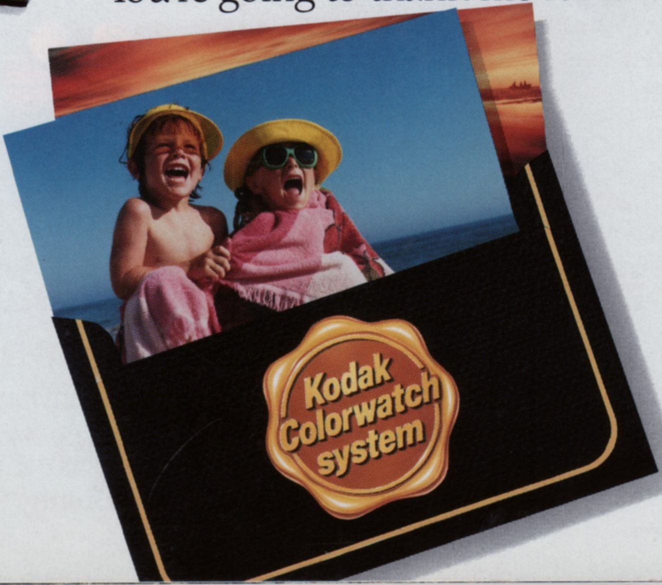

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Cosby Photo By Howard Bingham